

JULY 1984

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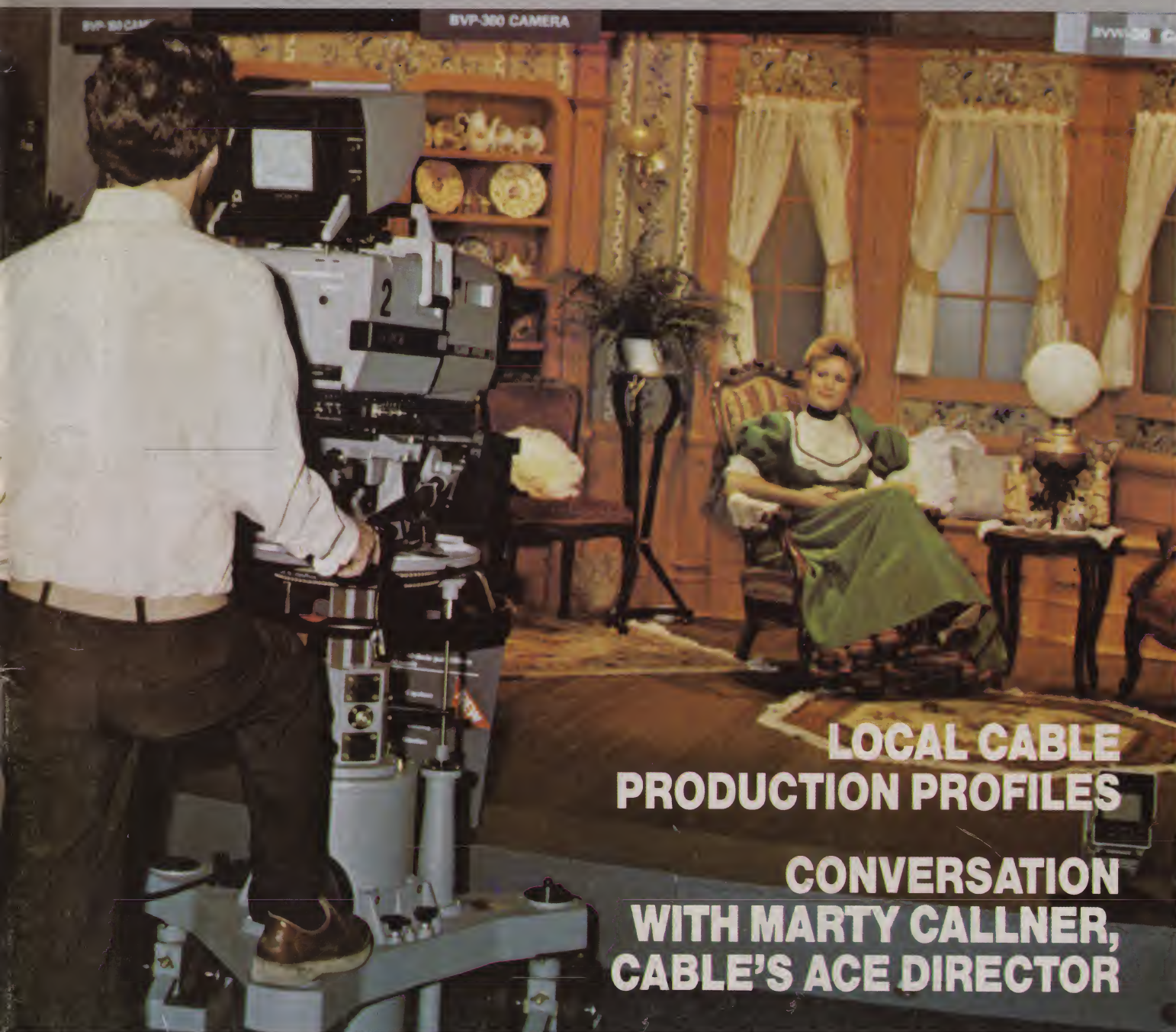
Videography

ANNUAL STUDIO SURVEY COLOR CAMERA GUIDE

GET YOUR BOSS READY FOR PRIME TIME

SPECIAL  WRAP-UP

**EXPANDED HARDWARE SECTION PLUS REPORTS BY
MARK SCHUBIN, MICHAEL HEISS, DAVID ALLEN AND JOHN GODFREY**



**LOCAL CABLE
PRODUCTION PROFILES**

**CONVERSATION
WITH MARTY CALLNER,
CABLE'S ACE DIRECTOR**



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JULY 1984

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COVER: Sony Broadcast's BVP-360 was one of many new products introduced at the 1984 NAB Show in Las Vegas. Videography's editors and columnists were there in full force to bring you our perspective on the industry's biggest hardware bash. (Cover courtesy Sony Broadcast Products Company.)

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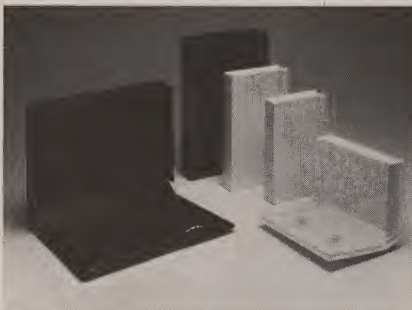
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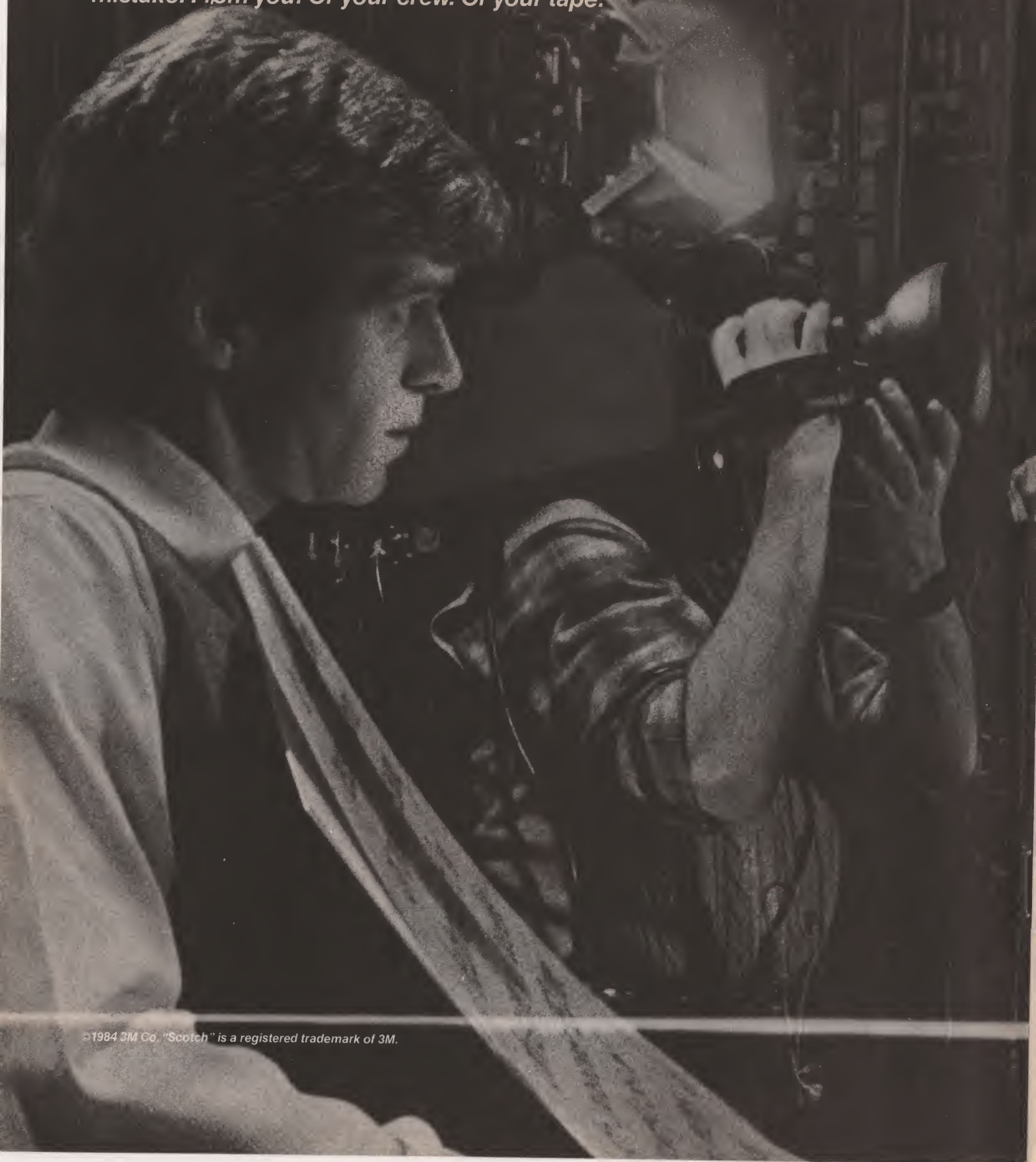


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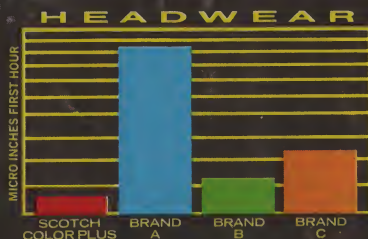
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VHS Recorder with
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JVC BP-5110
VHS Player **\$498**

JVC BR-6200
VHS Portable
Recorder **\$910**

JVC BR-6400
VHS Recorder
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JVC BR-8600
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JVC VHS Editing
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BT-S702N
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JVC TM-22
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Dolly ~~\$1,200~~
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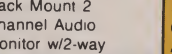
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LATEBREAK

BIG NUMBERS AT SCES AS VCR SALES PROJECTIONS SOAR

Over 98,000 people flocked to Chicago for the Summer Consumer Electronics Show, held June 3-6 at McCormick Place. Local hotels and facilities were stretched to their limits by record-breaking attendance which was 18% above last year's SCES.

VCR sales projections for 1984 were amended by the Consumer Electronics Group of the Electronic Industries Association to 7 million units, up from the 5.5-million estimate announced at the Winter CES this past January. Here are some of the hardware highlights of the show:

8mm Video inched ahead with some marketers joining the ranks while others dropped to the sidelines. Polaroid, already in the home-video business with its line of cassettes, announced plans to enter the hardware side with a Toshiba-built 8mm camcorder. Canon also joined the 8mm ranks as Fisher dropped out. GE was at CES with its Uni-Cam 8mm unit, but the company said that head and tape problems would delay its planned summer launch of the system. RCA, which showed an 8mm Video prototype at WCES, placed itself on the sidelines, while Sony appears--from all reports--ready to enter the fray. From all accounts it seems that Kodak will be the first company offering 8mm Video, with deliveries to dealers scheduled to start September 1. The photo giant has added a small converter/charger as well as a cable for playback to its list of Kodavision 8mm accessories.

Sony's Sprinter high-speed duplicating system debuted at CES in a hotel suite in Chicago. Sprinter can make copies 80 times faster than conventional VCRs in the Beta II mode. The first company signed to buy the Beta-only system is Creative Video Services, Canoga Park CA, whose parent company NCB Entertainment offers home software on labels including Family Home Entertainment and Monterey.

Other SCES introductions included a video jukebox and 8" videodiscs from Pioneer Video and an autofocus Betamovie from Sony.

NCTA CONVENTION IS A LOW-KEY EVENT

While the consumer electronics industry was gathering in Chicago, cable execs, in much smaller numbers, met in Las Vegas for the 33rd Annual National Cable Television Association Convention. Less than 15,000 registered for the show, off by more than 2,000 from two years ago, when the gathering was also held in Las Vegas. The economic realities of the cable business dominated discussion, with talk focusing on keeping current subscribers instead of wooing new ones. Cable execs expressed their concern that VCR growth was twice pay-cable growth thus far in 1984 as they looked toward pay-per-view as the best way to halt the videocassette's inroads. The 1984 NCTA marked the farewell of Thomas Wheeler, who has served as president of the organization since 1979.

ABC'S TELEFIRST BECOMES THE LATEST NEW TECHNOLOGY CASUALTY

ABC Video Enterprises has decided to end its TeleFirst Entertainment Recording Service operation. Since January 1984, TeleFirst provided a pay-TV service broadcast over the air from a local ABC station in Chicago. The scrambled signal was recorded in the middle of the night by decoder-equipped VCRs, after customers paid a \$75 installation fee and monthly charge up to \$29.95. When the service ceased operation on June 30, it was estimated that ABC had spent approximately \$15 million on the venture.

-Marjorie Costello

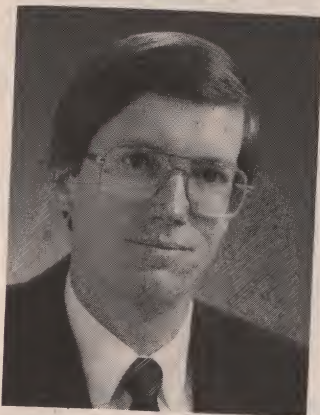
MARKETING: HARDWARE

PEOPLE

At Fuji U.S.A., former VP and general manager of magnetic products **John Dale** will now be acting as a consultant to the company and representing Fuji magnetic products in special industrial markets.

Doug Booth is the new industrial sales director at TDK, replacing **Ed Pessara**, who has joined Ampex as business management director in the magnetic tape division.

Also at Ampex, **Mark Gray** has been appointed to the newly-created position of business manager, video systems, for the company's audio-video systems division. **Donald Bogue** has been promoted to general manager of Ampex's magnetic tape division.



Bogue

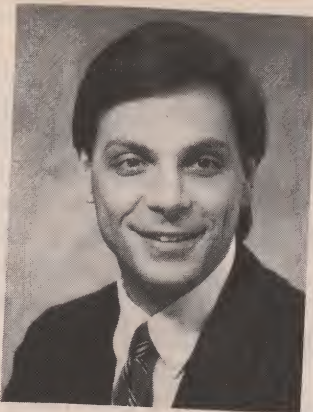
Other news from Ampex includes the appointment of **Michael Wilke** as product manager for 1-inch and 2-inch tape. **Paul Krueger** has been named to the new position of manager of market support for the audio-video systems division.

Alan Pywell has been appointed switcher product manager for Europe, Africa and the Middle East for Ampex International.

At JVC, **Stephen Martin** had been promoted to the company's team of special product managers. Replacing Martin as East Coast regional sales manager is **Thomas McCarthy**.

The professional video

division of JVC has named **Larry Boden** as special products manager for professional audio equipment. Boden will also act as chief audio engineer of JVC's audio-video research and development studio.



Crist

David Crist has been named marketing communications supervisor, magnetic audio/video products division, at 3M.

Former BASF midwest regional sales manager **John Ziemba** has been appointed national sales director of the company and will join BASF's headquarters staff.

Also at BASF, **Larry Rallo** has been promoted from video product manager to marketing manager, consumer and professional products.

John Herman III has been named division VP in charge of RCA's solid state technology center.

At Harris Corporation, **Guy Numann** has been upped to the position of senior VP in charge of the company's communications sector.

Art Kramer, formerly of Lowel-Light, has been named lighting products manager at Comprehensive.

Bob Jones has been upped to the position of national sales and marketing manager at Schneider Corporation of America for the company's line of broadcast and professional TV lenses.

Michael Stone has joined Dolby Laboratories as VP,

finance and administration.

At Lang Systems, **Tim Shelton** was named sales manager, graphics products.

Nick Morris has joined Sennheiser as executive director of marketing, a newly-created position.

DEVELOPMENTS

The stockholders of Zenith Radio Corporation have voted to change the name of the company to **Zenith Electronics Corporation**, to better describe its diversified product areas.

Panasonic has reorganized its audio-video systems division, separating its broadcast video and audio products from its traditional industrial video and audio business. The company has dubbed its broadcast business the new technology products group.

technique, called multi-channel recording, for simultaneously recording information onto an optical videodisc using three semiconductor lasers on a single solid-state chip.

Suburban Bank will install a Touchcom II system at the Columbia Mall in Columbia MD. Touchcom II is a touchscreen information system from **Digital Techniques** of Burlington MA.

California Paltex of Tustin CA has acquired the IVC editing products division from Cezar Industries of Sunnyvale CA.

Phoenix-based **R/G Cable** plans a fall launch for Teleguide Metro Phoenix, a tourism/retail videotex information service. The company has signed an agreement with **Infomart** of Toronto for software, marketing and



SKC cassettes from Sunkyoung come in VHS and Beta formats.

A new company, **Multiplex Technology**, of Fullerton CA, has been formed to design, manufacture and market electronic networking products. The company enters the video market with ChannelPlus, a video multiplexer for professional and home use.

The **SMPTE 1/4-Inch Working Group**, comprised of technical experts concerned with the use and manufacture of 1/4-inch cassette-based ENG recording equipment, has tentatively agreed on a format standard. Additional time will be necessary to finalize the format, and the group continues to be receptive to alternate format considerations.

RCA has developed a

technical support.

Portraits for Posterity is a videodisc yearbook being prepared to commemorate **Rochester Institute of Technology's** sesquicentennial. The school's American Video Institute Laboratory will put up to 100,000 faces of RIT alumni on the disc, with a message from each.

Sunkyoung, Moonachie NJ, is now offering a line of videocassettes which consists of four VHS (T-30, T-60, T-90 and T-120) and two Beta (L-250 and L-500) lengths.

Scientific-Atlanta has reorganized its satellite communications business. Domestic and international operations have merged into a single satellite communica-

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*as of May 15, 1984



Scientific-Atlanta's transportable C-band earth station.

tions division. Additionally, the company has introduced a transportable C-band earth station designed as a fully equipped facility for remote satellite TV transmission.

Casino Strip is a live-action interactive videodisc-based arcade game from **Status Game Corporation**, West Hartford CT.

The Chyron Corporation has agreed to underwrite an encore presentation of the *Golden Age of Television* series on New York's PBS station WNET/Thirteen. The company has also announced that GEC McMichael will be distributing Chyron's video product line to nonbroadcast video users in the United Kingdom.

The Videotape Production Association has voted to

award **MCI/Quantel** the VPA Special Achievement in Engineering Monitor award, for engineering excellence in special effects, for the *Mirage*. The company has also embarked on a dealer distribution program; dealers wishing more information should contact the Palo Alto-based company.

Fortel has sealed OEM agreements with both RCA and General Electric. A special version of Fortel's time-base corrector has been developed for RCA 1-inch C VTRs, and the company will be developing unspecified products for GE's comm/videoproducts operation.

Quanta Corporation, Salt Lake City, has announced the sale of an initial system to NBC, at the NBC news division in New York City.

Embassy Home Entertainment as VP and controller.

DEVELOPMENTS

Same-day shipment of up to 10 CAV laser videodiscs after receipt of a customer's checked-in videotape, as well as increases in the maximum number of discs that can be shipped in both one- and three-day periods, are now available from **3M's Optical Recording Project**.

Five full-length concerts and one music documentary from MTV have been licensed by **Sony Video Software Operations** for release into the home videocassette market.

CBS/Fox Video, which already markets prerecorded software for the Beta Hi-Fi format, now offers cassettes for the VHS Hi-Fi format as well.

Doyle Dane Bernbach has been retained by **CBS/Fox Video** to handle advertising and all related services for the client's line of prerecorded videocassettes and videodiscs.

Everything You Always Wanted to Know About Computers... is an MGM/UA Home Video presentation produced by Princeton NJ's **Films for the Humanities**, with sound effects and audio mixing done at New York's **Reeves Sound Shop**.

Bits and Bytes, a 12-part series on the basics of personal computing that aired on PBS stations, is available for purchase or rental from **Time-Life Video**, New York.

Media Home Entertainment of Los Angeles has acquired exclusive U.S. and Canadian manufacturing and distribution rights to the entire catalog of London-based VCL International.

Thirteen of Rank Film Distributors' feature films will be released into the home video market this year through an agreement with **VidAmerica**, New York.

The *Alternative Video* catalog is a complete listing of titles available on cassette from **Stefaan Janssen Studio**, a Chicago-based mail order firm offering a wide variety of programs produced spe-

cifically for home video use.

Kings Road Productions has reached an agreement with **Thorn EMI Video** giving the company exclusive home video rights in the U.S. and Canada to seven KingsRoad theatrical features.

Seattle-based **Ixon**, an interactive videodisc software systems design company, now includes applications consulting among the services it provides.

Four Rivers Releasing, a motion picture production and distribution company, has formed **Dreamland Home Video** in Burbank CA to produce and distribute feature films on videocassette.

Terms of Endearment, winner of five 1983 Academy Awards, is now available on disc and cassette from **Paramount Home Video**.

Prime Cuts is a home-video compilation of eight music video clips available from **CBS/Fox Video Music**.

New and upcoming releases from **Pacific Arts Video Records** include *Endless Summer*, *Dreams of Gold*, *The American Friend* and *Backstage at the Kirov*.

First Aid: The Video Kit is an original home video program from **CBS/Fox Video**. Other recent releases from the company include *Culture Club: A Kiss Across the Ocean*, *To Be or Not To Be* and *Two of a Kind*.



Boy George on CBS/Fox Video.

Thorn EMI Video's recent videocassette offerings include *Phil Collins Live at Perkins Palace*, *The Tubes Video* and *Queen's Greatest Flix*.

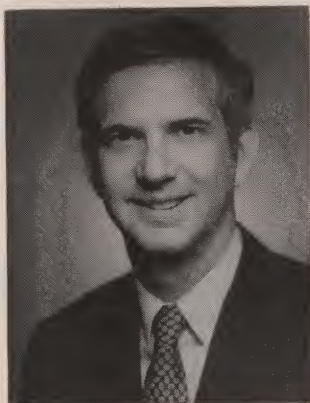
Continental Video, Los Angeles, is a new home

Videography

MARKETING: SOFTWARE

PEOPLE

At Embassy Home Entertainment, **Robin Montgomery** has been promoted to VP, marketing.



Brown

David Brown, formerly of Marsteller, has joined CBS/Fox Video as VP, marketing.

The new manager of program operations for CBS/Fox Video is **Mary Weisgerber**.

Jim Mervis has left his position as VP, programs and planning, at MGM/UA Home Video to form Vismer Entertainment.

The Recording Industry Association of America has named **James Fishel** as its new executive director.

Sunil Shah has been appointed president of TWE (USA), the domestic sales division of Trans World Entertainment.

Jan Dyer has joined

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The Library of Congress is transferring rare and fragile photographs and documents to Sony video discs, which will then be accessed via a Sony Intelligent Video system.



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Something called Intelligent Video, the definitive interactive video system. A business tool with the power to dramatically sharpen learning curves and markedly boost sales. Because it was designed to do the two things that are universally recognized as the essentials of effective communication:

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Cuisinarts, Inc. uses Sony's Intelligent Video system to demonstrate its products and answer questions in retail stores. When it compared sales at two major department stores, one with the system, one without, Cuisinart® sales were found to be 65 percent higher at the Intelligent Video location.



Ford Motor Company is developing an Intelligent Video training program to help the 35,000 technicians at Ford and Lincoln-Mercury dealerships keep pace with the rapid advances in automotive technology.

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sound, not merely computer text and graphics. So the user is exposed to a complete sensory experience. A totally absorbing experience that can change in direct response to the user's input. Much like the simulators the airlines use to train pilots.

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HOW TO INTELLIGENTLY APPROACH INTELLIGENT VIDEO.

As the undisputed leader in corporate video and a driving force

in the development of Intelligent Video, Sony would seem like a smart place to start. Not only because we make all the hardware—so you get an integrated system, not a piecemeal assemblage—but also because of the commitment we've made to this new medium.

Namely, the Sony Intelligent Video Systems Group, one of the principal sources of expertise in this emerging field. A group of specialists who are prepared to



Pittsburgh-based Actronics markets an Amer. Heart Assoc. CPR learning system that combines on-screen Intelligent Video instruction with a practice manikin that is wired directly to the system's microcomputer.

work with you throughout every phase of your Intelligent Video project, from software development and production to system installation and support.

But, undoubtedly, the first thing you'd like to do is learn more about this technology and what it can do for your business. Which is easy enough. Just write us at: Sony Information Center, Box 524, Department I.V., Bernardsville, NJ 07924.

We'll be amazed if we don't hear from quite a few of you.

Because while it may take vision to recognize the tremendous potential of Intelligent Video, it certainly doesn't take the wisdom of Solomon.

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CBS/Fox Video offers a video training program series.

video company whose first available titles include *Tilt*, *To the Devil A Daughter* and *Battle Force*.

The Right Stuff, winner of four 1983 Academy Awards, is now available in a closed-captioned videocassette version from **Warner Home Video**.

Two videocassettes on outboard engine tune-ups and maintenance, one for Evinrude or Johnson owners and the other for Mercury or Mariner owners, can now be purchased on VHS or Beta from **Videovision Productions** of Great Neck NY.

Now in release from **U.S.A. Home Video**, Canoga Park CA, is the videocassette *Buddy Hackett: Live and Uncensored*.

CBS/Fox Video's commercial division is producing a series of video training programs. The first of the series, *Presentation Excellence With Walter Cronkite*, teaches

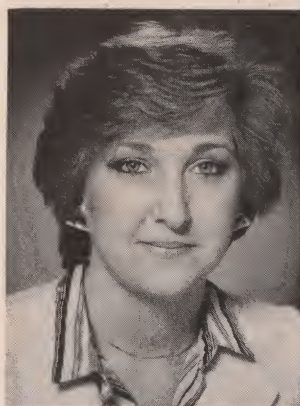
the skills of presenting ideas to an audience.

The videocassette *Pavarotti*, featuring the opera singer's live performance in Las Vegas, was released to the home video marketplace by **U.S.A. Home Video** prior to its sale to television.

Ontario North Now, the permanent northern showcase at Ontario Place in Toronto, has opened a combined videodisc/videotex display for promoting vacation and tourist attractions. **Genesys Group** of Ottawa is the computer software firm that designed and developed this turnkey system.

The Other Side of Nashville is the latest in a series of made-for-home-video music features from **MGM/UA Home Video**.

VidAmerica's cassette release *The Boys of Summer* was named Best Sports Program at the fourth annual Video Review Awards.

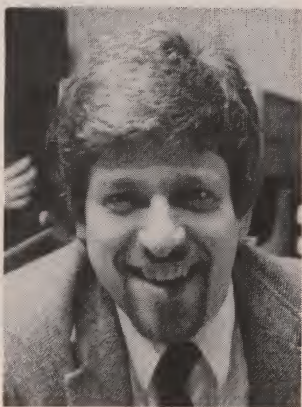


Everts

Jack Baierlein is the new senior colorist at Today Video.

At VideoWorks, **Doug Butler** and **Ed Tartaglia** have joined the engineering staff.

At NEP Productions, **Howard Rogers** has been named general manager, and **Eric Thomas** is the new operations manager. **Marvin Ross** is the facility's new senior colorist.



Rogers

Steve Garfinkel has joined the staff of Movielab Video as operations manager, while **Darwin Deen** is the company's new sales representative.

Daniel Nissly has been appointed director of sales at Mark Video's Livonia operation, and **Diane Rydzewski** is the new director of sales for the firm's Ann Arbor duplication facility.

William Seibel, former director of the office of television services at Temple University, has formed **Seibel Video Associates**, a communications group offering workshops, seminars and consulting services to

corporations, educational institutions and the health-care industry.

Tim Davis has joined Century III Teleproductions as operations manager.

Linda Glovitz has been named sales manager at Radio City Music Hall Productions.

Larry Silverman has joined Nexus Productions as chief engineer.

Curt Blood is the new operations manager at Artrox Northwest.

Lloyd Martin has been named general manager of Foto-Tronics.

Global Video announced the appointment of **Randy Baker** as director of production and **Alan Singer** as production manager.

Frank Zamacona has formed his own production company called Zamacona Productions in San Francisco.

Videotape editor **Ed Brennan** has rejoined Vidtronics.

Jan Tilmon is the new manager of KVIE Video.

FACILITIES

National Video Center, New York, began a year-long celebration of its 25th year in business. National's founders, **Hal Lustig** and **Irv Kaufman**, both began their careers as audio engineers, and joined forces to form an audio house that later expanded to include video production as well.

Unitel has entered into a five-year lease agreement with Paramount Pictures for a building on the studio's lot which will house a West Coast facility operation for New York-based Unitel. Unitel will make a three-to four-million-dollar capital investment to establish a fully-equipped postproduction center, scheduled to open by September 1984. Unitel also announced that it has acquired a nine percent equity interest in Toronto-based Omnibus Computer Graphics. **Herb Bass** and **Alex Geisler**, key officers and founders of Unitel, have been elected to the Omnibus board of directors.

Millaney, Grant, Mallet

PRODUCTION

PEOPLE

Norman Fein and **Tim Timpanaro** have joined TVC as VPs in the production and operations areas, respectively.

At S/T Videocassette Duplication, **Bob Grassi** has been named director of sales and marketing and **Peter Mauro** is the new operations manager. Also at S/T, **Rosalba Santaite** has been promoted to the newly-created position of manager of duplication and quality control.

At Windsor Total Video, **Margaret Everts** is the new

interactive video specialist, and **Susan Wiener** the new account executive.

Maureen Nappi has been named to the newly-created position of art director at VCA Teletronics. As an expert in computer animation, Nappi will concentrate on meeting the increasing demand of VCA clients for computer graphics and animation, including operation of the company's new Quantel Paint Box. Also at VCA, **Don Werkba** has joined the company's audio engineering staff.

& **Mulcahy**, producers of music videos, have moved their headquarters from London to New York.

VCA Teletronics, New York, continues to upgrade its audio suite. A Lexicon digital echo, a Lexicon digital delay line, Scamp signal processing and other new gear have been added. The company recently installed a Quantel Paint Box and agreed to a nonexclusive marketing arrangement with Fantastic Animation Machine. FAM will supply specially-trained artists to operate VCA's new Paint Box.

At this past NAB in Las Vegas, the **Editel Group** held a meeting of key members of the executive and creative/technical staff of all three Editel facilities in New York, Chicago and Los Angeles. The meeting included a review of prospective hardware purchases as well as plans for the company's new three-city computer graphics program. Editel also offers a video hot line which permits clients and potential clients to call with any video-related question. The number is (800) 692-6000.

A.F. Associates has been awarded the contract to design and build a 1-inch editing system that will use all Ampex editing equipment for **Cine Vid**, a new Manhattan postproduction facility. The Cine-Vid facility is scheduled to be installed in August. The new post house is headed by Victor Gonzalez, formerly with NEP Productions and ABC.

Videoprints is a new service offered by New York's **Movielab**. It allows clients to walk away with a ¾-inch or ½-inch videocassette of dailies that have just been screened in the company's screening room.

Carob Video and **Video Planning**, New York, have merged. Carob Video is an on-line 1-inch interformat facility, and Video Planning offers mobile production, off-line ¾-inch editing, tape duplication and film-to-tape transfers. The companies are located a block apart.

LRP, New York, reached an agreement with **Media Alliance** which will make the facility's postproduction services available to video artists through a cooperative agreement. Through the agreement, qualifying artists may utilize time by adapting their schedules to weekends, nighttime and last-minute availability.

Line One Video, New York, recently installed an Ultimatte Newsmatte system in its broadcast stage.

Reeves Teletape's syndication division has completed its move from Manhattan to the Astoria Studios, and is now operating 24 hours a day duplicating on 2-inch, 1-inch and ¾-inch.

Color Film/Media Lab, Stamford CT, has expanded its duplication center with the addition of 1-inch type C equipment.

Capitol Video Communi-

Allied Film & Video announced the consolidation of its Allied/Dallas film laboratory and WBS Post-Production Services divisions into a single operating group known as **Allied/WBS**. The merger was effective April 1, 1984 and combines two related companies acquired by Allied in 1982, which presently occupy four different locations in the Dallas area. Allied operates film and video facilities in Detroit and Chicago, and in San Francisco at Leo Diner Films.

Z-Axis, Denver, has installed the Bosch FGS-4000 graphics system. The company will be using the new system to serve clients in training and industrial applications.

Video West, Salt Lake City, has upgraded its 35-foot mobile truck with the addition of a Quantel DPE 5000SP. The company has

acquired two Panavision 310SP field production cameras.

EmCom, Minneapolis, has installed a Bosch FGS-4000.

Northwest Teleproductions, Minneapolis/Chicago, is now offering a portable video system featuring an Ikegami HL-79E camera and Ampex/Nagra 1-inch VTR.

Editel/Chicago has purchased a Bosch Mach One editing system through Swiderski Electronics. Editel is interfacing the system with Sony BVU ¾-inch VCRs and a Grass Valley 1600 switcher.

Also on line with a new Bosch Mach One is **Video Processors**, Chicago.

Global Video, Orlando FL, is now using the Sony Betacam for its shooting.

Channel One, Miami, has added audio sweetening to its services. The facility now includes a Yamaha mixing console, Otari eight-track ATR, Lexicon digital delay and Eventide Harmonizer in its hardware inventory.

Mark III Productions, North Miami FL, has purchased two JVC ProCam 950 cameras.

Altavideo, Los Angeles, held a reception in May to announce its entrance into the production community. The facility includes a Rank Cintel, two on-line edit bays, two off-line editing systems and audio sweetening.

Starfax, North Hollywood CA, celebrated its fourth anniversary. Starting out with four people on staff and three cameras and recorders, the company now has 18 full-time employees, three fully-equipped location vans, two Rank units, an EC-35 as well as other Ikegami and RCA cameras.

Editel/LA is opening its new edit bay this month, designed to work with the facility's new Computer Image System IV and Scanimate animation systems.

Western Videotape Productions, San Francisco, has added CMX 340X and Edge editing systems. Western's posting capabilities feature both 1-inch and ¾-inch formats, a Grass Valley 1600



National Video Center's Lustig (L) and Kaufman (R).

cations, Washington DC, opened its doors in March. The new house has hardware including a Rank Cintel, CMX 3400+, Dubner CBG 2, Grass Valley 3000 switcher, E-Flex and ADO DVEs, and Ikegami HL-79E cameras for studio and remote production.

TCS Productions, New Kensington PA, has put its new Video Voyager 2 mobile unit on the road. On display at the 1984 NAB at the Midwest booth, the new 45-foot television production truck features nine Ikegami cameras, Ampex 1-inch and Sony ¾-inch VTRs, Grass Valley switcher, Chyron IV graphics system and Auditronics audio console.

added mass duplication facilities to its video production home as well.

On Location Video, Houston, has added a Datatron ST-3 editing system and a Chyron VP-2 CG. The facility has also added a Laird 16mm slide chain.

Optimus, Chicago, took delivery on the 100th Ampex ACE editing system.

Also in the Windy City, **Polycorn** has installed a Quantel Mirage, which it says is the first one in a Chicago facility.

Swell Pictures, Chicago, now has its new Thomson CSF graphics and character generator on line.

Video Remote Services, Bloomfield Hills MI, has

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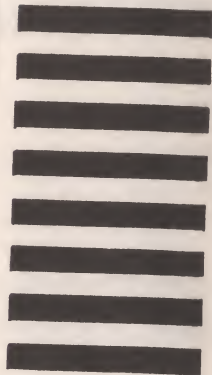
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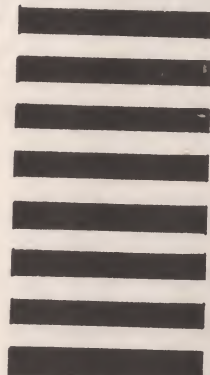
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switcher and a Chyron CG.

Magnetic Image, Mill Valley CA, has purchased a Sony Broadcast Betacam system. Also part of the firm's remote package is a Comprehensive two-channel mixer and Sony radio mic receiver.

Artronix Northwest, Seattle, has announced the beginning of hands-on training classes on the Quantel Paint Box. Artronix claims it is the only facility in the world offering training on the system. The course consists of 10 hours of hands-on instruction and use with one other student. The class is intended for but not limited to artists, designers, producers, art directors, camera people and other videographers. The basic fee is \$500.

PRODUCTIONS

One Pass, San Francisco, has been using its new FT System of electronic cinematography for clients such as Apple Computer, Safeway Stores and Citicorp Savings. The FT System is designed for producers who are shooting on film and finishing on tape. It provides first-generation audio through an electronic synchronization process and eliminates the need for any film material beyond the negative.

One Pass has entered into an agreement with Media Home Entertainment to produce original programming for the home video market.



MTI came to Terms when it produced a spot for the film.

Pacific Video, Hollywood, is providing editing and sweetening services for 26 half-hour episodes of *Out of Control*, a new children's comedy show for Nickelodeon.

Video Now Productions, Cupertino CA, is providing San Jose's professional soccer team, the Earthquakes, with location coverage of all home games.

Positive Video, Orinda CA, provided post services for Atari in the completion of the video game company's first interactive videodisc arcade game, Firefox. Scenes from the actual movie were transferred to tape and effects were added with the facility's ADO and Paint Box.

RVS, Burbank, transferred 12 half-hour episodes of *That's Hollywood* for 20th

Century-Fox.

The Post Group, Los Angeles, completed off-line and on-line editing for Pat Benatar's European version of the music video *Love is a Battlefield*. The production was directed by Marty Callner of Callner-Shapiro Productions.

Television Matrix, Miami, completed a two-camera remote shoot with Boy George and Culture Club. The interview was produced for *Entertainment Tonight*.

Scene Three, Nashville, completed production of a conceptual music video for CBS Records and the Gatlin Brothers. Scene Three also worked on other music video pieces for Polygram and the Statlers.

Lorcott Productions, New York, was on location shooting *Flashdance's* Marine Jahan. The footage will be appearing in a home video release, *Dance Cruises*, available later this year from MGM/UA

Home Video.

Unitel, New York, will be providing mobile and post services to the European Broadcast Union for its TV coverage of the 1984 Democratic and Republican National Conventions. Unitel will also once again be providing TB production facilities for the *Live From the Met* series.

On the night *Terms of Endearment* won its Oscars, **MTI**, New York, was awarded the editing, duplication and distribution of a 30-second spot for the film. The facility worked round the clock once the Oscars were awarded to integrate footage from the movie with segments from the awards ceremony that evening. After the editing was completed, MTI produced over 900 quad dubs of the spot, with the last dubs on their way to stations the following evening.

Cabscott Productions, Lindenwold NJ, completed its pilot for a new entertainment feature for national syndication called *Entertainment 80's*.

Con Edison has signed an on-going contract with **National Video**, New York, for production and post services over the next several years.

Nexus Productions, New York, is currently supplying post facilities for the documentary series *A Walk Through the 20th Century with Bill Moyers*.

EUE/Screen Gems, New York, announced the formation of **Overture Films** to create and produce video music clips, long-form projects and in-concert live performance specials.

CABLE & PAY-TV

PEOPLE

Thomas Burchill has been named president and CEO of Hearst/ABC-Viacom Entertainment Services and the Lifetime cable network. Also at Lifetime, **Bruce Allen** has been named VP, network production and operations.

Frank Biondi Jr., who was president of CEO of HBO,

has been appointed chairman and chief executive of the Time, Inc. subsidiary. Succeeding him as president is **Michael Fuchs**, who was president of the HBO Entertainment Group. Fuchs will also serve as HBO's chief operating officer, a newly-created title.

Gregg Maday has joined HBO as VP of HBO Pre-



TV Matrix lenses Culture Club for *Entertainment Tonight*.

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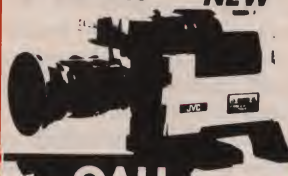
\$4790*

SONY DXC-M3



\$5590*

JVC KY210 "NEW"



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JVC BY110 "NEW"



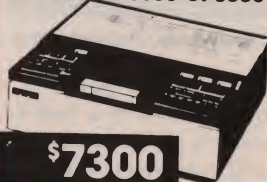
SPECIAL

PANASONIC WV555



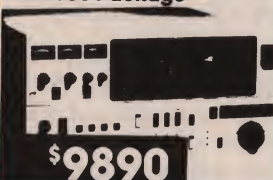
\$3990

JVC Editing System
CR8250-RM8600-CP5550



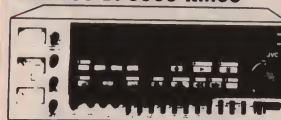
\$7300

SONY Editing System
VO5850 Package



\$9890

JVC Editing System
BR8600-BP5300-RM86



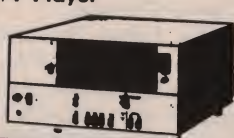
\$4490

JVC CP5000U
3/4" Player



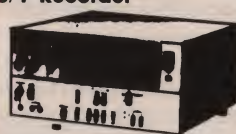
\$910

SONY VP5000
3/4" Player



\$1370

SONY VO5600
3/4" Recorder



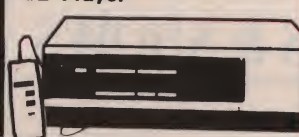
\$1740

SONY VO2610
3/4" Recorder (Used)



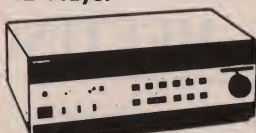
\$850

JVC BP5100
1/2" Player



\$450

PANASONIC AG6300
1/2" Player



\$1399

SONY VO4800
3/4" Portable



\$2350

JVC CR4700
3/4" Portable



\$2960

PANASONIC NV8420
1/2" Portable



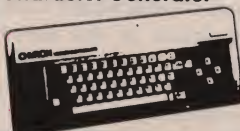
\$699

SONY 19" Profeel



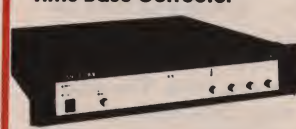
\$499

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miere Films. He was previously with CBS. **Susan Greene** has been named senior VP for corporate affairs at HBO after serving in a similar capacity at Manhattan Cable TV.

Lee deBoer was promoted to senior VP at Cinemax where he is responsible for overseeing all Cinemax programming.

At STC, **Mark Green** has been named manager of marketing/research information systems, and **Alfred Norcott** has been named manager of broadcast technical operations. Also at STC, **David Beddow**, formerly with Group W Satellite, has been named senior VP of engineering and broadcast operations.

Richard Sandler has joined the Council for Cable Information as director of marketing.

Michael Seeger has been promoted to VP, operations and production services, at Showtime/The Movie Channel. Also at Showtime/TMC, **Michael Lasky** has been upped to director of film acquisition, and **Matthew Duda** has been named director of acquisition planning.

Milo Rodick has been named VP of national accounts for The Disney Channel, where **Sasha Ferrer** has been named production executive.

Karen Klein was appointed marketing manager at Cable Networks, Inc.

DEVELOPMENTS

According to a study by **Frost & Sullivan**, almost 48 million Americans will be tuning in to TV programs broadcast directly from satellites by 1994. The study says that DBS channels will offer viewers "an alternative to lowest-common-denominator programming by creating shows that appeal to special interests, such as cooking, opera and sporting events." The report also predicts that pay-per-view programming will be offered extensively on DBS.

A national campaign to promote cable has been approved and funded by the

Council for Cable Information's board of directors. The \$6 million campaign, created by CCI's ad agency McCann Erickson, will be launched nationally in January 1985.

Direct Broadcast Satellite Corporation signed a contract with **Ford Aerospace** for the construction of DBS Corp.'s high-powered, direct-to-home satellite broadcasting system. Valued at \$177 million plus orbital incentives, the contract provides for Ford Aerospace to design, construct, test and deliver for launch two Ku-band satellites.

Showtime/TMC has named **J. Walter Thompson** as its new advertising agency.

PROGRAMMING

HBO's mini-series *The Far Pavilions* averaged a 21.9 rating and a 30 share over its three nights in late April, according to the April 1984 HBO/Neilsen Metered Overnights. In homes subscribing to both HBO and Showtime, the premiere installment of *The Far Pavilions* led the three commercial networks and Showtime with a 25.1 rating and a 36 share.

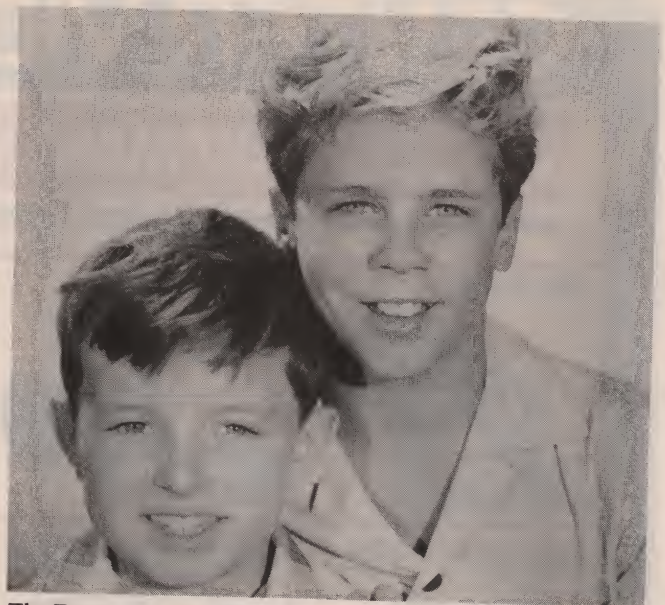
In June, **HBO** debuted a new dramatic series, *Maximum Security*, which focuses on life inside a federal penitentiary.

Assaulted Nuts is the new original comedy series that debuted this past April on **Cinemax**.

According to a study by the A.C. Neilsen Company, **The Disney Channel** has the highest viewership of any television service. Disney Channel subscribers watch more hours of the service than subscribers of HBO, Showtime or TMC spend viewing these channels.

Metromedia Producers and **Willis Productions** have entered into an agreement to co-develop and co-produce commercial and cable programming. Willis Productions is headed by Jack Willis, former programming chief at CBS Cable.

The Disney Channel debuted its animated music videos, DTV, in May. Coming in the future from the



The Disney Channel brings back the Cleavers on *Still the Beaver*.

Disney cable service is *Still the Beaver*, a new half-hour comedy series featuring the original *Leave It To Beaver* cast. Universal Pay Television will produce and license the series exclusively to The Disney Channel.

The Labor Institute of Public Affairs (LIPA), the TV production and planning unit of the AFL-CIO, announced it is initiating a development and production effort in Los Angeles. Spearheading LIPA's LA

effort is Harvey Kahn, formerly with The Disney Channel.

Lifetime's professional program series will be seen in over 800 hospital telecommunication centers by the end of 1984. By early 1985, Lifetime will air regularly-scheduled programming in conjunction with the American College of Hospital Administrators, Medical Economics Publishing and the American Medical Association.

MEETINGS & SHOWS

July 19-21—Denver
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National Federation of Local Cable Programmers
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Videography's columnist Mark Schubin was a member of the "Implementing Television Multichannel Sound" panel at the NAB Show this past April.

FINALLY, AN "UNDER \$10,000" NEWS CAMERA WHOSE BIGGEST SELLING POINT ISN'T THAT IT COSTS UNDER \$10,000.



There's no shortage of portables out there that sell for under \$10,000. The trouble is, price isn't the only thing they're short on.

The new Sony BVP-150, however, is another story. Its MF diode gun Saticon™ tube delivers performance that rivals cameras costing twice its \$8,900* price. Like 650 lines of resolution at encoded output and a S/N ratio of 57 dB. Not to mention how it achieves a new height in depth of modulation for cameras in this class.

There's also the BVP-150's considerable range of automatics to consider. Along with the fact that it can generate composite output for recording on 3/4" or 1", as well as component outputs for direct recording on Betacam™. And, in either case, it's legally airable. Because, unlike many cameras in this class, the BVP-150 is equipped with an RS-170A sync generator and a true I and Q encoder.

But to get the whole picture, you should call: in NY/NJ, (201) 833-5350; in the Northeast/Mid-Atlantic, (201) 833-5375; in the Midwest, (312) 773-6045; in the Southeast, (404) 451-7671; in the Southwest, (214) 659-3600; in the West, (213) 841-8711.

And find out about the new BVP-150.

The "under \$10,000" news camera that gives you something even better than a low price: high **SONY** Broadcast performance.

*U.S. list price (lens not included). Sony Broadcast Products Company, 1600 Queen Anne Rd., Teaneck, NJ 07666. © 1984 Sony Corporation of America. Sony is a registered trademark and Betacam a trademark of Sony Corporation.

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EECO'S IVES™ THE EDITOR'S CHOICE



"I forget it's there...the IVES System is a very friendly machine. I make some rather complex computer-generated animations for commercial and public television as well as large corporations. In the middle of that process the last thing you want to do is worry about fiddling with an edit controller. The IVES System feels like it belongs on the end of my right hand—it doesn't get in the way of the other work I have to do, it complements it instead."

Pat Corbitt
Director of Computer Animation
Pat Corbitt Synthetic Imagery
Old Bridge, New Jersey

"It's very simple, direct and easy-to-use. The key stroke combinations are short and easily accomplished. Since implementing the IVES System in our facility in September, 1983, we've produced over 250 television commercials for broadcast and a dozen programs for internal use. Out of many months of editing, the IVES System has given us 100%, with no down-time."

Wayne E. Brubaker
Director of Advertising
La Mesa RV Center, Inc.
La Mesa, California

"We use the IVES System in preparing educational productions and community service programs. I like the ability to enter your in-points and out-points three different ways, and the replay function and automatic in and out are really useful. The system's up-to-nine-second programmable fades, the black striping and the double time code capability also get quite a lot of use. And the keyboard is very functional and easy to learn."

Ken Berry
Coordinator, Media Services
Santa Barbara Community College
Santa Barbara, California

Any editor will tell you that the best editing systems are fast, easy-to-use and reliable. That's why EECO's IVES Editing System is already the choice of professional editors in broadcast, cable, corporate, educational, government and production house applications. **It's No Ordinary Editing System.** Our IVES Editing System is a complete postproduction 2-VTR system offering precision SMPTE/EBU time code or control track editing as well as all pre- and post-editing functions—including automatic

copying of source material and edited master; automatic pre-striping of time code and video color-black; and audio mixing for voiceovers or background soundtrack. And you'll like its user-friendly design and rugged quality construction.

It's Also Affordable. The IVES \$7,450 editing system is out front of others costing twice the price. IVES is the intelligent choice for any video facility that needs turnkey post-production capability quickly at a reasonable price.

And now, it's expandable too. With the optional IVES A/B™ enhancement package, the IVES system can be expanded for A/B roll control of three VTR's and special effects.

For additional information or the name of your nearest EECO Authorized Distributor, call (714) 835-6000 Ext. 419. EECO Incorporated, 1601 E. Chestnut Ave., P.O. Box 659, Santa Ana, CA 92702-0659, TWX 910-595-1550, Telex 67-8420.

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HARDWARE REPORT

SPECIAL **rd** WRAP-UP



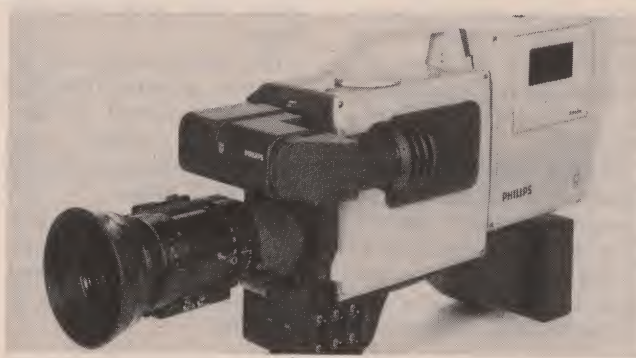
DISC RECORDER 318

Panasonic, Secaucus NJ, is now marketing the world's first optical memory disc recorder, OMDR, that can record and play back full-motion or frame-by-frame color video with two-channel audio. Named the TQ-2023, the disc recorder is a compact unit that can record up to 24,000 video frames in a still function and up to 13.3 minutes in full-motion recording or play-

back.

The TQ-2023 uses semiconductor laser technology to record and play back on an 8-inch optical disc. The access time is half a second. The Panasonic OMDR also offers two-channel audio, permitting near-digital-sound quality.

Equipped with an RS-232C terminal port, the disc recorder can be operated manually by its push-button, direct-control keypad.



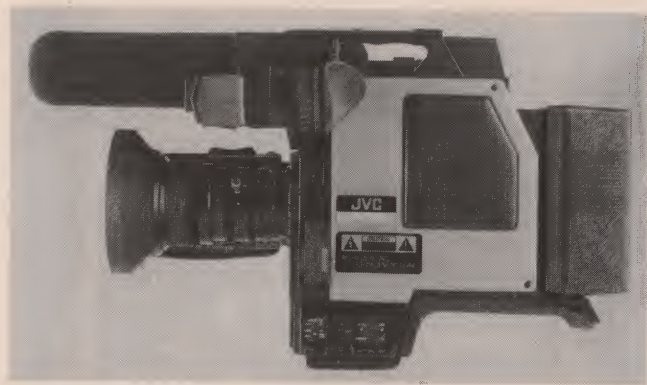
CAMCORDER

313

tubes.

Philips, Mahwah NJ, has joined the ranks of camcorder marketers with its new LDK-54 one-piece camera and VCR combination. The unit employs the 1/4-inch Lineplex tape format and the new HS Plumbicon

The new Philips camcorder system also includes the LDL-2000 on-camera VCR, the LDL-2009 video-cassette player for studio operation, the LDL-2010 VCR and the portable LDL 2020 mobile production center.



BUDGET THREE-TUBE

311

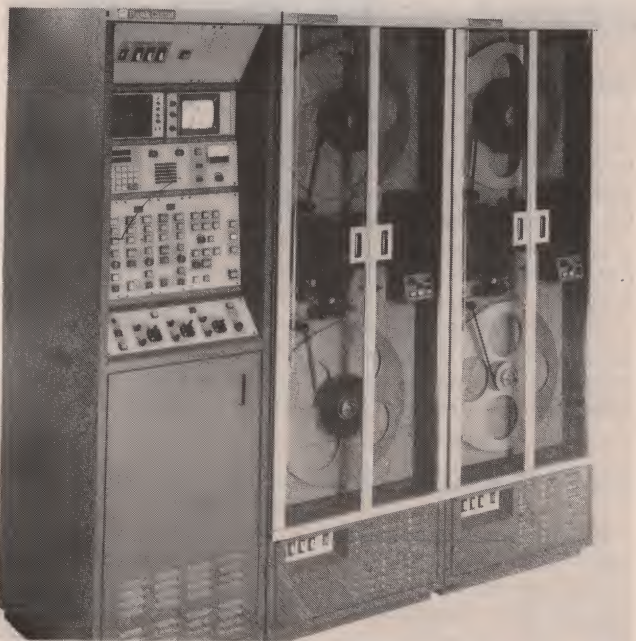
JVC, Elmwood Park NJ, has announced the first in a new series of cameras, the BY-110U. According to JVC, the new camera is the "smallest, least expensive three-tube Saticon camera ever developed."

The BY-110U uses new 1/2" Saticon tubes, which

provide faithful color reproduction. Horizontal resolution measures 600 lines at center and the signal-to-noise ratio is 54dB.

The new JVC three-tube camera provides auto-shift registration, auto-white and auto-black balance at the flip of a switch, auto-beam control, and auto-iris.

Weighing in at 8.2 lbs, the BY-110U is priced at \$4,280.



CCD TELECINE

315

The ADS-1, a digital scanner, has been introduced in North America by **Rank Cintel**, West Nyack NY. The new telecine uses the infrared sensitivity of the charge-coupled device (CCD) to detect blemishes on film which are then concealed by

frame-store manipulation techniques.

Other features of the ADS-1 are multiplexed design, CCD scanning, fully automatic color correction, on-board computer, variable-speed operation and micro-processor-controlled capstan drive.

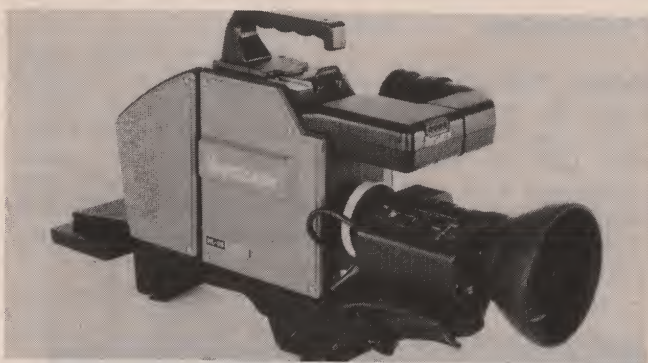
REPEAT PERFORMANCE 302
MCI/Quantel, Palo Alto CA, calls its new digital video effects system Encore, and describes the unit as the "penultimate picture illusion, second only to Mirage in its video manipulating capability."

Encore includes a single-channel processor and an integral combiner, permitting up to seven units to be linked together and separated as required. The new Quantel DVE performs a

range of effects including compression, expansion, positioning, rotation, floating viewpoint perspective, mosaic and programmable freeze.

The device makes use of the new universal floating viewpoint control mechanism also available with Quantel's Mirage, Mirage Micro and Cypher.

Housed in a rack of electronics 17" high, Encore's price for a fully configured single-channel system is \$183,000.



UNIVERSAL CAMERA 305
A new universal ENG/EFP camera is now available from **Ikegami**, Maywood NJ. Dubbed the Unicam, model HL-95, the new camera accepts all broadcast on-board VCR formats, either 1/2-inch or 1/4-inch.

The Unicam uses newly-developed 2/3" Plumbicon tubes, which when combined with a diode electron

gun and high-voltage operation, result in high sensitivity and high resolution for the camera. An electrostatic-focus magnetic-deflection design results in a camera with small size, light weight and low power requirements.

Signal-to-noise is 60dB with center resolution better than 650 TV lines. The Unicam weighs 6.6 lbs. with its 1 1/2" viewfinder.

COLOR CORRECT 320

Robert Bosch Company, Salt Lake City UT, has introduced the FRP-60 film reproduction programmer. This color correction system, designed to operate with the Bosch FDL-60 scanner, is human engineered so the operator has absolute priority.

With the FRP-60, pan positions can be stored and automatically recalled with respect to film position. New forward film-transport speeds can be stored and

recalled with respect to the film position.

The system is equipped with an automatic, frame-accurate editing system, permitting direct film-to-tape transfers either scene by scene or through the entire correction list. Color hue, color saturation and luminance adjustment values can be stored and automatically called for red, green, blue, yellow, magenta and cyan.

The FRP-60 is also capable of frame-by-frame color correction.



PAINTERLY 308
The broadcast products division of **3M**, St. Paul MN, has debuted a new videographics design station called the BFA Paint System. Priced at \$31,000, the new paint system offers many of the capabilities of higher priced graphics systems currently on the market.

A digitizer pad serves as the basic input medium of the 3M paint system. The system can create over 16 million colors

with 28 brush varieties and a selection of textures, arcs, preprogrammed shapes and alphanumerics. Onscreen material can be scaled, repositioned, rotated, enlarged by 16:1, saved and recalled instantly by operator command.

The 3M BFA Paint System is designed to complement the modular building-block concept of other 3M products, including various character generators.

TAPE POWER 316
A line of broadcast-quality 3/4-inch videocassettes has been unveiled by **Maxell**, Moonachie NJ. Dubbed the BQ cassette line, the cassettes are geared toward a wide range of editing and production applications.

The BQ line has been designed to be rugged during editing and, according to the manufacturer, "It can go through an almost endless number of starts, stops and playbacks without shedding and with a minimum of dropouts."



SWITCHER TO GO 310

A compact production switcher, model 100, has been introduced by **Grass Valley Group**, Grass Valley CA. The system has been designed to provide extensive effects capabilities, especially when used with editing systems or when used for graphic buildups with a still store.

The model 100 includes a multi-level mix/effects system that can perform background transitions behind a key and simultaneous background and key transitions. In addition there is a downstream keyer with border capability, a full look-ahead preview system and frame-rate-selectable auto-transitions for the mix/effects system.

HARDWARE REPORT

SPECIAL **ncb** WRAP-UP

PICTURE PROCESSING

309

The **Montage Computer Corporation**, West Concord CA, has designed a video-based editing system that combines the technology and techniques of word processing with those used in film editing. The result is the Montage Picture Processor, which randomly accesses material from seven Beta videocassette recorders.

The controller of the Montage includes picture

editing keys for functions such as splicing, dissolving and wiping. The picture processing keys permit the editor to trim, pull, insert, discard and copy. Scrolling on the Montage 14-monitor bank is accomplished with the controller's scroll wheels.

A high-quality graphics printer allows printing of an edit decision list and a complete picture storyboard of the contents of any of the Montage's designated work bins.

WELCOME PAUSE

307

A new professional digital delay system, the YDD2600, has been announced by **Yamaha**, Buena Park CA. The system maintains wide bandwidth, low distortion and low noise for natural

sound.

The YDD2600 can be used for sound reinforcement, video and film production, recording and disc mastering, and satellite/microwave audio links.

The new Yamaha digital delay unit costs \$7,700.

THE CORRECT TIME

319

A new digital time-base corrector with a fully digital image processor has been introduced by **For-A**, West Newton MA. The package provides full-feature processing for 3/4-inch and 1/2-inch VCR formats.

The FA-430 incorporates many of the design and performance features of the

company's FA-410. Digital image processing is achieved in the FA-430 without the need for additional signal separation, filtering, A/D or D/A conversion. Color correction in the FA-430 allows RGB correction to compensate for poorly-aligned camera white and black levels as well as for camera-to-camera differences in shooting the same screen.



A NEW CAVE

304

EMME is the name of the new computer-assisted videotape editing system (CAVE) unveiled by **EECO**, Santa Ana CA. Designed by a team of experts in the postproduction industry, EMME—EECO multimachine editing system—brings editing tools together with simple, straightforward operation.

EMME controls up to nine VTRs and multi-track ATRs as well as a switcher. It combines the speed and creative

freedom of an active list editing system with the list management capabilities of a large database system.

The new CAVE features a choice of user interfaces that EECO calls creative workstations, each tailored to fit the style of today's professional video and film editors. They are called the independent, the integrated and the cinematographic workstations.

EMME is priced in the \$35,000 to \$65,000 range.



ZOOM IN

314

A new studio lens that is easier to use and service is now available from **Fujinon**, Scarsdale NY. Described by its marketer as "the first-generation studio lens of the future," the P17x16.5ESM offers improved performance over Fujinon's previous 17X zoom.

A unique feature of the

new lens is its two doors, one on either side of the shroud. Access to zoom speed control, auto/manual extender control, pattern positioning, circuit breakers and other controls is made possible by opening the doors.

The P17x16.5ESM lens delivers a maximum aperture of F2.1 that can remain flat from 16.5mm to 218mm.

EASE THE TENSION

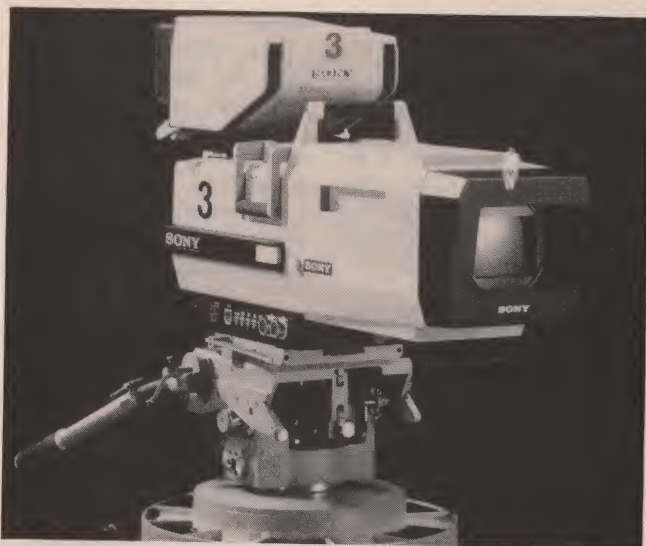
312

New from **Hitachi**, Woodbury NY, is the HR-320 1-inch VTR. The recorder features a retracting entrance, exit, and main erase head, as well as supply tension arm and audio shield cover.

The machine's non-contact air support system prolongs head and tape life and lets the transport handle

tape with added ease. The HR-230 can recue a 30-second segment in 3.5 seconds. There's also a -1X to +3X fast/slow-motion range that provides real-time reverse and field/frame still motion.

The HR-230 is available with three-hour capability in console, tabletop and 19-inch rack-mounted configurations.



CONVERTIBLE CAMERA

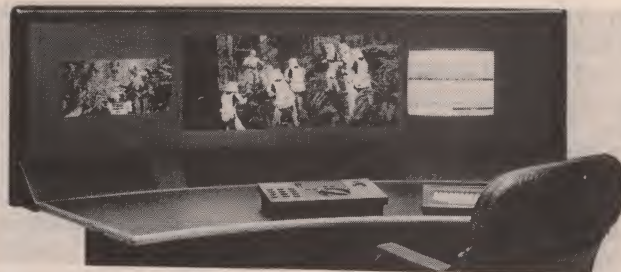
301

The BVP-360 is the first studio/field camera available from **Sony Broadcast**, Teaneck NJ. New in the camera is an optical system that provides a full F-stop increase in sensitivity.

The unit operates on a built-in component triax system offering up to 7,500 feet of cable operation. Featuring the industry's first F1.2 optical system, the BVP-360 employs three 2/3" mixed field diode gun Plum-

bicon or Saticon tubes. The new camera offers 700-line resolution and 60dB signal-to-noise capability. A switchable gain of up to 18dB permits operation in three-foot-candle light levels.

The new Sony camera includes an automatic digital zonal registration system, real-time lens compensation and automatic setup. In addition to the built-in component triax system, a multicore version is available, using the new TV-24 for studio use.



FILM EDITING STRIKES BACK

306

EditDroid, a new video-based random-access editing system, is a joint venture of **Lucasfilm**, San Rafael CA, and **Convergence**, Irvine CA. The new computerized system has been designed to incorporate many of the terms and techniques now used in film editing.

With EditDroid, an editor can store logging and note-keeping information in the computer's memory. A designer menu permits the editor to choose specific information and how it will be displayed during normal editing.

A touch pad is the editor's main link to EditDroid. The center of the pad is a shuttleknob with nearby switches which allow the editor to quickly jog or pause as well as mark where the head and tail cuts should occur. A trackball and button permit the editor to make selections from the notepad display.

To give editors maximum speed, EditDroid was designed to work with video-discs. The editing system can also interface with a number of Sony Broadcast 3/4-inch and 1-inch VTRs. Other interfaces are planned for development based on customer requirements.



CCD CAMERA

317

A portable solid-state camera, the CCD-1, is now available from **RCA Broadcast Systems**, Gibbsboro NJ. The new camera uses three CCDs in place of camera tubes to produce high-quality pictures under adverse lighting conditions.

The RCA-developed chips eliminate lag, the smearing or blurring effect that is a

drawback of tube-based cameras. The CCD-1's high sensitivity allows the unit to deliver superior pictures in low-light and fast-action situations.

With a signal-to-noise ratio greater than 62dB, the CCD-1 also offers low-light sensitivity specifications of better than three footcandles. The CCD-1 is priced at \$37,500.



PICTURE THIS

303

A new videographics/paint system, the AVA-3, has been introduced by **Ampex**, Redwood City CA. In addition to offering standard features found on most graphics systems, such as cut-and-paste, fill mode and brush selection, the AVA-3 provides several unique capabilities.

AVA-3 features a compose mode, which allows the artist to create images of various types, such as geometric shapes, text and

freehand drawings. The artist can then manipulate and assemble the images in any desired composition. Colors may be changed and applied with various degrees of transparency.

A special artist "toolbox" feature permits the artist to use a disk to store his or her individual special brushes, symbols, color references or incomplete works-in-process.

According to the manufacturer, the AVA-3 uses much of the technology that was developed in the company's original AVA system.



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Local Cable Production Profiles

How four cable franchises are focusing on the local angle

by Susan Chumsky

On the whole, local cable programmers try to do what the broadcasters can't or don't do. That is, they attempt to cover issues and present shows of particular interest to communities within their franchise areas. While at Cable Atlanta's Metrochannel that means covering more local sports, at Group W Cable of Manhattan it involves addressing the local concerns of ethnic groups in often-ignored neighborhoods in the northern reaches of an international city. In the case of Valley Cable TV of Encino, California, the plight of Mexican-Americans, a local issue, was the subject of a show that eventually gained national exposure on 110 public television stations.

Although local programmers must present their shows with a fraction of the budget and staff of local broadcast stations, the absence of a large bureaucracy allows them to do so with fewer restrictions on their creativity. Local programmers have more opportunity than their network counterparts to get involved with different aspects of TV produc-

tion, and more freedom to experiment. At Rogers Cablesystems of Portland, for instance, this freedom has resulted in new applications for interactive video.

The local focus of these stations also permits more intimacy between programmers and viewers. Thus, many LOPs favor viewer call-in shows that let those watching voice their opinions on issues or programs. This type of feedback also lets programmers gauge the audience's response to their shows.

While last year's July feature on local origination programming covered 16 of the faces behind the programming, this year **Videography** takes a more in-depth look at the people, facilities and programs of four LOP operations around the country. For the purpose of this article, we defined local origination as channels staffed by local cable stations, as opposed to those staffed by independent organizations. Admittedly, however, this distinction sometimes becomes fuzzy, as community organizations often co-produce shows for local origination channels on a regular basis.

GROUP W CABLE OF MANHATTAN New York NY

The local programming at Group W Cable of Manhattan reflects the diverse, urban community it serves. Unlike Manhattan Cable, which covers the lower half of the borough, Group W encompasses the less affluent, uptown neighborhoods that many New Yorkers either are unaware of or would like to ignore—areas as ethnically and culturally diverse as Spanish Harlem and Inwood, the working-class Irish neighborhood that houses Group W Cable's production operation.

According to Nancy Schaefer, senior producer of local origination, the channel covers issues of interest to its 90,000 subscribers that the broadcast affiliates tend to pass over. "Here we are in the largest media center in the world, and I don't think the networks really cover, in their local shows, the neighborhoods in their own city," she says. "I think that our neighborhoods are in the middle of urban problems and major social prob-



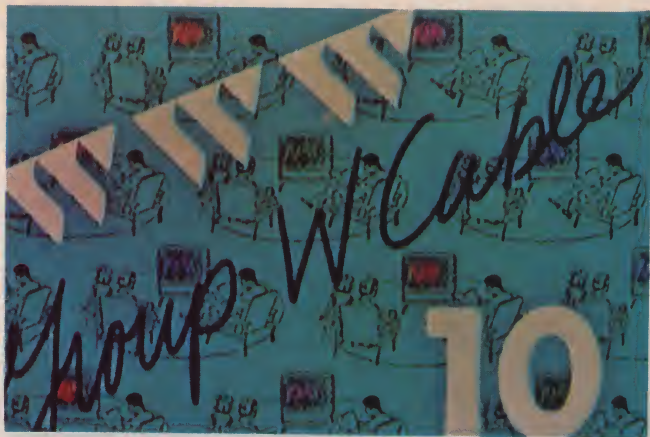
Elizabeth Van Dyke plays Lorraine Hansberry in Group W's *Love To All, Lorraine*.

lems that our programming tends to reflect."

Attempts to produce informative and entertaining programming with Group W's constituency in mind has spawned such shows as *Uptown Local*, a series that profiles the various neighborhoods in their franchise area, and *New York, New York with Andrew Stein*, a live call-in show

hosted by the Manhattan Borough President. Among the rewards for their labor in 1983 were five ACEs (Awards for Cable Excellence, presented by the National Cable Television Association), five awards from the International Film and TV Festival of New York, and a New York-area Emmy for outstanding community outreach programming.

Susan Chumsky is the associate editor of *Videography*.



Logos designed on Broadway Video's Paint Box.



Inside Valley Cable's studio control room.

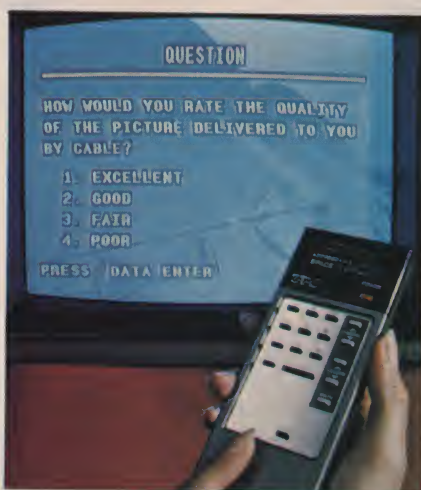
"One of the reasons why we win so many awards is that the neighborhoods are so incredible," says Rick Derman, executive producer of local origination since it began at Group W in 1980. "We're never at a loss for ideas. And the talent is New York talent; you can't get that anywhere else in the world," he says.

When Derman sent a researcher out to look for Olympic potentials for a sports-magazine show, he found even more diversity than he expected. "I figured we were going to come up with black runners and black basketball players," he says, "but it turned out that there was a nice diversity of Olympic potential just north of 79th Street," the southern border of the franchise area. "There was a Puerto Rican who rows out of Columbia University's boat house, an Italian kid from Queens who's a long-distance swimmer on the Columbia team, a 14-year-old girl who's half white, half black who's a runner, a kid who grew up in Harlem and is now a basketball player at Iona College. Then there's a kid who's a junior at Brown who grew up on Fifth Avenue, learned how to ride in Central Park and is now going to be on the U.S. equestrian team," Derman says.

The channel produced a show of five-to-seven-minute pieces about each Olympic prospect and strung the segments together, resulting in *Manhattan Gold*, which later won an ACE award for excellence in sports programming.

Covering the neighborhoods requires the producers at Group W Cable to take most of their shooting to the streets. For *Uptown Local*, they packed their gear and crew off to the Inwood, Spanish Harlem and Yorkville sections of northern Manhattan, with profiles of the Upper West Side, Harlem and Fort Washington planned for future segments of that series. For *An ARC Gospel Easter*, which won an ACE award for programming for a special audience, they taped a concert given by reformed drug offenders from the Addicts Rehabilitation Center.

But while most shows are produced on location, one of the station's current projects used its 35-by-50-foot studio,



Rogers' interactive system.

transforming it for two days into a nightclub for Jennifer Lewis' *"Hot,"* a cabaret show featuring the performer that Derman terms "sort of a black Bette Midler."

Besides using the studio for shooting, the cabaret show is uncharacteristic for this LOP operation in that it was taped on both 1-inch and 3/4-inch formats. The local origination producers nearly always tape and edit on 3/4-inch, using Sony BVU VCRs and a Videomedia Z6000E editing system. Initially they plan to edit the cabaret show on 3/4-inch, but they're going to hold onto the 1-inch copy and perhaps edit on that format sometime in the future.

Other equipment in the studio includes one Ikegami HL-79A and three Hitachi SK-81 cameras, a character generator, Grass Valley switcher, lighting panel, Allen and Heath 16-track audio board and Steinway piano. Although budgetary constraints rarely allow for expensive postproduction work, occasionally—as when Derman used the Quantel Paint Box at New York's Broadway Video to design logos—they turn to outside facilities.

Group W Cable of Manhattan is one of the few, if not the only, local origination stations in the country to employ only unionized crew to operate its equipment.

Only the six crew members can operate the hardware, but since they aren't limited as to which types of equipment they can operate, the union requirement doesn't impede production in any way, according to Derman.

The non-unionized production staff consists of a full-time staff of seven, including Derman. He estimates that 98 percent of their work is done by the staff. Notable exceptions are Jennifer Lewis' *"Hot"* and a one-woman, one-act play about Lorraine Hansberry called *Love To All, Lorraine*, both of which were co-produced by theatrical producer Woody King.

ROGERS CABLESYSTEMS Portland OR

Narrowcasting, the fading dream of cable programmers, is alive and winning ACE awards at Rogers Cablesystems of Portland, Oregon. Rogers has eight channels for local origination programming, each devoted to a different segment of the local market. Besides PCTV, the general-interest channel covering Portland people, events and issues, the station has separate channels for coverage of local and state governments, black-oriented news, arts and entertainment, the local art scene, health and fitness, the hearing impaired, and senior citizens.

Occasionally, these channels overlap. PCTV, for instance, sometimes airs shows originally shown on one of the other local origination channels. And one segment of *Video Verite*, a series on the Arts Channel about artists in the Portland area, used three channels at once for an experiment in interactive video.

Interactive shows have become an important part of the programming at Rogers. The first time they tried out interactive technology was for a special segment of *Cable Talk*, a live, call-in show. According to Sarah Barnett, the program manager, about half of Roger's 46,000 subscribers are equipped with two-way converters on their remote-control boxes. For the special edition of



Group W hits the streets for *Uptown Local*.



Rogers Cablesystems goes mobile.

Cable Talk, the addressable converters were used to poll viewers to find out their opinions on programming and other issues.

With *Video Verite* the potential of interactive video was extended into the entertainment area. For a segment of the series called "The Business Dinner," viewers of this comedy were able to determine the course of its plot. "At certain points in the play," says Sarah Barnett, "the action stopped long enough to ask viewers what the characters would do next. The actors then improvised according to what the viewers said." The producers accomplished this technological feat by setting up live cameras (Hitachi FP-21s) at three different locations in Portland and another at their 45-by-55-foot studio. Each location also had its own channel, and the viewer determined the direction of the plot by switching to the channel of his or her choice. Every viewer thus came up with a different version of the play, seen on his or her TV set live and unedited.

Needless to say, postproduction for "The Business Dinner" was a breeze. Usually, however, the producers make use of equipment that includes a Sony 5850 editing system with controller, Panasonic switcher and audio mixer, Microtime time-base corrector and Microgen character generator. Both taping and editing are done on 3/4-inch.

They also have a remote van equipped with three FP-21s, three Sony BVU VCRs, Crosspoint Latch switcher, 4x8 Quantum audio board, Microgen character generator and audio cart.

The producers at Rogers rarely use the services of outside facilities (when they do turn to outsiders, it's usually for audio work), and most of the work is accomplished by the in-house staff of eight full-time producers, five crew members and about a dozen others involved in the production and administration of the local origination operation. Also on staff are 50 to 60 volunteers participating in a program to teach students and other interested members of

the community about TV production. This volunteer program begins with an eight-week training course.

While the staff produces most of the shows, some of the programming is co-produced by organizations in the Portland area. *The Scanner*, for example, a black-oriented weekly newspaper, co-produces *Black Press in Review*, a series that features a host and representatives of the black press to discuss local, national and international issues of interest to blacks. Kaiser Permanente Hospital co-produces *Planning for Health*, which provides tips on staying healthy.

Local origination programming at Rogers started up in April of 1982. The 1983 ACE awards announcements indicated that, after just one year, the operation was sailing apace. The stations received awards for overall commitment to local programming, excellence in a documentary series (for *Reaching Out*, a nine-part series profiling community organizations), and excellence in children's or family programming (for *Get Movin' With Kids*, a studio show with children as talent). *Get Movin' With Kids* also won a Hometown U.S.A. award from the National Federation of Local Cable Programmers, and *Alice in Wonderland* won an honorable mention.

VALLEY CABLE TV Encino CA

Besides producing commercials, renting out its facility and crew, providing duplication services and offering a training program in TV production, Valley Cable TV's local origination channel tries to give its 47,000 subscribers in the western San Fernando Valley the type of programming they want. "Sports in California, and especially in the Valley, are very popular, so we do a lot of sports programming," says Sharon Goldenberg, director of local programming. "People in the area are very interested in health and fitness, so we do those types of shows. And people here are also very

interested in arts and entertainment, so we do shows like a movie review program and *Eye Music*," she adds.

The idea for *Eye Music*, the channel's largest production, originally came from a producer on one of the station's access channels. It's now a series produced by three people on Valley Cable's staff that airs for a half-hour every week. "What we do is get an L.A. sound stage and shoot 12 bands for about three days, with each band performing about two songs," says Goldenberg. Besides footage of local bands taped from a remote truck, *Eye Music* features remote interviews with band members.

About half of Valley Cable's programs are shot on location, according to Goldenberg. The channel has a 25-foot mobile-production van, which it also rents out. The van is outfitted with hardware that includes three JVC KY-2700 cameras, Sony VO-5800 and VO-5850 VCRs, 3M character generator, RTS intercom and audio package. Valley Cable also offers five different ENG packages, three for 3/4-inch and two for Beta.

In the 15-by-25-foot studio, Valley Cable produces many of its live and viewer call-in shows. When not being used by staff producers, the studio, too, is available to outside clients. Equipment includes JVC KY-2700 and KY-1900 cameras, Sony DXC-M3 and HVC-2800 cameras, JVC CR-4400 and various Sony VO and SLO VCRs, Adda time-base corrector, 3M character generator, lighting package, and audio complement. Past renters of Valley Cable's facility include elected officials, health groups, children's organizations, anti-nuclear groups and schools.

Editing suites with 3/4-inch on-line and Beta-to-3/4-inch and 3/4-inch off-line editing are also available to outside clients. The Benton Foundation, of Washington D.C., recently used Valley Cable's editing suite for an informational videotape called *Communicating in the '80s*. The program, a video incarnation of a book published by the Foundation in 1983 (and written by Videography's Alan Green), was de-

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Behind the scenes at Cable Atlanta's Metrochannel.



On the set of Metrochannel Sports, a live call-in show.

signed to teach non-profit organizations about electronic communication. The tape consists of separate segments, each one an illustration of a non-profit group using new technology for communication. One segment, for example, shows a live, two-way videoconference held by the Robert Wood Johnson Foundation that linked participants in 18 cities.

Many of the most successful projects at Valley Cable are produced by the in-house staff to air on their own channel. *Un-tattoo You*, a documentary about a local plastic surgeon who removes tattoos, was co-produced by Goldenberg and Sandra Stein, a community producer. This show focuses on both sides of the un-tattoo business: "We interviewed the people who have the tattoos removed, so there's footage of teenage gang members as well as footage of the surgery," says Goldenberg. She reports that *Un-tattoo You* has been well received by schools in the area that are using it as an educational tape, and by the Navy, which also purchased it. The show also received an ACE award, an International Film and Video Festival of New York bronze medal, a San Fernando Valley Press Coverage award, and a Film Advisory Board of Excellence award.

Rasgado en Dos, another award-winner, (an ACE, two medals from IFVF of New York, an Ohio State honorable mention and a Hometown Video award), found its way to 110 PBS stations around the country. This series features visual interpretations of the works of four Mexican-American poets. *Rasgado en Dos*, which means "ripped in two," documents the Mexican-American experience from locations in Los Angeles and Mexico. The show was produced by three staff producers on a grant from the California Council for Humanities. "The money from the grant allowed us to edit on 1-inch and use more special effects than usual," says Goldenberg. The producers took their project to Video Transitions in Los Angeles for post work, which included manipulating the images from original artwork on a Quantel DVE.

In addition to producing shows for the LO channel, Valley Cable shoots commercials for the cable company and outside clients. About 40 percent of their work is commercial, according to Goldenberg, and clients are primarily local businesses such as restaurants, hair stylists, car lots and travel agents.

Valley Cable's production capabilities will be expanding in the near future. Still in the early stages are plans to build a new facility at Valley Cable's Northridge office.

CABLE ATLANTA Atlanta GA

Since March 1983, Cable Atlanta's local origination channel, the Metrochannel, has been filling the air waves with programming of local interest to its 36,000 subscribers in Atlanta. "We're trying to fill a void left by the local broadcast outlets, and cover things they aren't covering. That's our philosophy," says Keith Kozicki, director of local origination.

With this in mind, the Metrochannel produced *Profiles in Action*, a series that earned them an ACE award for best public-affairs or magazine show in their first year of local programming. "That was our crack at documentary," says Kozicki. "It focused on Atlanta's problems—and its people. We did pieces on Atlanta street people, a local musician, Atlanta's image of racial coexistence, and others," he says.

Programming comes to the Metrochannel in one of four ways: They buy it, they barter for it, they take it off the satellite or they produce it themselves. For shows they produce themselves, Kozicki finds that call-in shows have been a successful approach. "We like to do a lot of phone-in shows," he says, "because with those we can judge the response of our viewers and also because they're live, and that's more exciting." Kozicki himself hosted and produced what he terms an "ask-the-manager program" called *Viewer Viewpoint*, which

invited comments, complaints and suggestions from subscribers.

The Metrochannel also produces a call-in show called *Metrochannel Sports* that features interviews with local sports personalities or athletes of national fame who find themselves in town. Other programming on the channel also reflects the fact that sports are a priority to many Atlanta viewers. They've produced high-school football games and five Georgia Tech baseball games (four of them live), and are looking into doing some black college football. Since Atlanta is a big fishing town, according to Kozicki, the Metrochannel does the *Atlanta Fishing Report*, a series that addresses the concerns of local fishermen.

Kozicki is trying to attract local advertisers to the channel, and in the case of the fishing series, for instance, the Metrochannel produced commercials for a local boat retailer and a propeller manufacturer. The channel has also done spots for other local retailers and for attorneys.

Mostly, however, the Metrochannel's staff and facilities are devoted to producing programs for the LOP channel. The production staff consists of six full-time people, part-time playback operators and a crew of volunteers. Although the Metrochannel is owned by Prime Cable Corporation, the staff and facilities come from Cable Atlanta.

The 1,200-square foot studio belonged originally to WTBS, from which the Metrochannel inherited some equipment, including a dimmer board and a 20-input audio board. All of the channel's shows are shot and edited on 3/4-inch. For studio shoots, they use two Hitachi FP-21 cameras and Sony editing systems. They own a low-end 3M character generator, but hope to replace it with a higher-end 3M model, the D-8800, in the near future. When shooting remote, they usually use an Ikegami HL-79 camera that they can also adapt for use in the studio, and Sony BVU-110 and 4800 decks. Kozicki estimates that 60 percent of their shooting is done on location.

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Annual Studio Guide



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AMERICAN VIDEO CHANNELS

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BEACH STREET PRODUCTIONS

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1,800 sq' studio HL-79DALs, 3/4" BVU-800s and BVU-110s, 1" BVH-2000s and BVH-500As, and Colortran light grid. A second studio with drive-in access is under construction. Work includes TV commercials, industrials, music videos and fashion. Peter Kantor (212) 925-4364

C&C VISUAL

NEW YORK NY
22x38 studio with HL-79s, Betacam, and 1", 3/4" and 1/2" VTRs. Chris Cohen (212) 684-3830

CABSCOTT BROADCAST PRODUCTION

LINDENWOLD NJ
Studio with HL-79As and 1", 3/4", VHS and Beta VTRs. Modular system for remote shoots. Work includes industrials. Larry Scott (609) 346-3400

CARLETON PRODUCTIONS

OTTAWA ONT
Three studios, one 115x75, one 80x60 and one 45x60, with LDK-25s and PC-70s, 2", 1", and 3/4" VTRs, scene sync, Ultimatte, hard cnc, camera crane and computerized lighting. Has telephone broadcast lines for videoconferencing. Telesat uplink dish located on building. Work includes industrials, network and commercial production. Bill Graham (613) 224-1313.

CENTER CITY VIDEO

PHILADELPHIA PA
24x40 studio with HL-79Es and RCA cameras, Sony 1" VTRs and hard cnc. Work includes industrials. David Prestol (215) 568-4134

CENTURY III TELEPRODUCTIONS

BOSTON MA
Two studios, one 30x60 and one



On the set of MTI's video studio in New York.

30x40, with Ikegami and RCA cameras, 1" VTRs, DVE, ADO and Chyron. Work includes commercials and corporate communications. Lee Rubenstein (617) 267-6400

COLOR LEASING STUDIOS

FAIRFIELD NJ
25x30 studio with JVC, Ikegami and Panasonic cameras, 1", 3/4" and 1/2" VTRs and digital effects. Has easy access to videoconferencing interconnection. Jack Berberian (201) 575-1118

COMMUNICATIONS PLUS VIDEO

NEW YORK NY
23x17 studio with AK-760s, 3/4" VCRs and a complete control room. Ray O'Connor (212) 686-9570

THE DAVID ELIAS GROUP

NEEDHAM MA
20x40 studio with Hitachi and Sharp cameras, BVU-800s and an HR-200E and DVE. Richard Sturchio (617) 449-2406

DEVLIN PRODUCTIONS

NEW YORK NY
20x15 studio with CEI-310s, 2", 1", 3/4", Beta, VHS and 1/2" open-reel VTRs, CD-480 switcher with chromakey, cnc, ADO, Quantel and Chyron. Work includes cable, TV commercials and industrials. Sandra Devlin (212) 582-5572

DIGITAL VIDEO PRODUCTIONS

WILKES BARRE PA
40x60 studio with TK-760Cs and

BVH-1100s. Marty Leff (717) 824-1161

E.J. STEWART PRIMOS PA

Three studios, one 77x63, one 53x41 and one 20x30, with RCA cameras, 1" VTRs, drive-in capability and prop and scene shop. Work includes TV commercials, video clips, music, sports and industrials. Harry Hartman (212) 626-6500

EUE/SCREEN GEMS

NEW YORK NY
Four studios, one 63x47, one 31x36, one 52x48 and one 62x46, with Ikegami cameras, 1" VTRs and cnc. Work includes TV commercials. Allison Meyers (212) 867-4030

FAIRVIEW VIDEO

JEFFERSONVILLE PA
17x26 studio with KY-2000s, Recam, Sony 5600s and 2610s, 3M and RCA 1" VTRs, M-format VCRs, cnc, chromakey and Chyron. Steve Moss (215) 630-0500

FRED A. NILES COMMUNICATIONS CENTERS

NEW YORK NY
50x40 studio. Work includes industrials. Joseph Salzburg (212) 586-2333

GBH PRODUCTIONS

BOSTON MA
60x100 studio with Ikegami HK-312 cameras, 2", 1" and 3/4" VTRs, and CDL switcher. 70x40 studio with Ikegami HL-535 cameras, 2", 1" and 3/4" VTRs, and CDL

switcher. Part of the PBS videoconferencing system. Shoots for cable, advertising and corporate clients. Jane Pikor (617) 492-9273

GOOD NEWS COMMUNICATIONS

NEW YORK NY
40x30 studio with WV-777s, BVU-800s and Chyron. Works exclusively for church organizations. Jack Hanick (212) 619-2982

HBO STUDIO PRODUCTIONS

NEW YORK NY
36x42 studio with KCK-40s, Sony 2850s, VPR-2Bs, ADO, Chyron IV, Neve audio, Vital switcher, lighting grid and dressing rooms. Work includes live production. Judy Glassman (212) 477-8600

IMAGE PRODUCTIONS

SOUTH NORWALK CT
20x40 studio with TK-76Bs, 1" and 3/4" VTRs and lighting grid. Modular system for remote shoots. Work includes TV commercials, industrials and broadcast programs. Michael Harder (203) 853-3486

INTERNATIONAL PRODUCTION CENTER

NEW YORK NY
50x50 studio with three Ikegami cameras, 1" VTRs, 3/4" VCRs and hard cnc. Shoots for cable and agencies. Lisa Cutler (212) 582-6530

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LINE ONE VIDEO

NEW YORK NY
25x40 studio with HL-79s, Betacam, 1", 3/4", Betacam and VHS VTRs, lighting grid, hard cyc, DVE, Chyron and Ultimatte. Work includes cable and TV commercials. Kate Carty (212) 696-5440

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Three studios, one 75x90, one 45x60 and one 16x45, with Ikegami 312s and HL79s, Ampex VTRs, DVE, Harrison audio, scenic design and construction, client office space and dressing rooms. Has permanent interconnect for videoconferences and two-way satellite services. Work includes cable and public TV programs and video music. Ken Mochtak (212) 355-0510

MAGNO SOUND AND VIDEO

NEW YORK NY
27x44 studio with EC-35, 1" VTRs, Ultimatte and Strand Century computerized lighting board. Bob Friedman (212) 757-8855

MALTESE MEDIA

HIGHLAND PARK NJ
22x43 studio with AK-760s, 3/4" broadcast VCRs and hard cyc. Work includes corporate and non-broadcast productions. Paul Goodberg (201) 247-4740

MANHATTAN BRIDGE STUDIOS

BROOKLYN NY
Three studios, two 50x80 and one 50x50, with equipment supplied as required and concrete pad with drain. Work includes TV commercials, music videos, cable and home video productions and motion pictures. Richard Kuhn (212) 875-9384

MANHATTAN TRANSFER/EDIT

NEW YORK NY
12x20 studio with HL-79, BVU and VPR VTRs and lighting grid. Joanne Fahrner (212) 687-4000

MATRIX VIDEO

NEW YORK NY
Two studios, one 50x70 and one 30x40, with TK-47Bs, KCU-40s, 1" B and C VTRs, BVU VCRs, hard cyc, street-access loading, scene shop, dressing rooms and

production office space. Work includes TV commercials, cable programs and industrials. Glenn Botkin (212) 265-8500

MEDIA PRODUCTIONS

NEW HAVEN CT
30x40 studio with Ikegami ITC-730s and 1", 3/4" and 1/2" VTRs. Work includes industrials. Chuck Lewis (203) 865-0356

MOLINARE

LONDON ENGLAND
Two studios, one 50x35 and one 20x17, with HL-79Ds, IVC-7000Ps, 1" B VTRs, 1" C VTRs in PAL and NTSC, 3/4" VCRs and cyc. Has permanent interconnect for videoconferencing. Work includes European and American network production, TV commercials and industrials. Peter Treger (01) 439-2244

NEP PRODUCTIONS

NEW YORK NY
25x30 studio with SK-96s, BVH-2000s, ADO and Grass Valley switcher. Has permanent interconnect for videoconferencing. Work includes sports and network productions. Howie Rogers (212) 382-1100

NATIONAL VIDEO CENTER/RECORDING STUDIOS

NEW YORK NY
Two studios, one 80x60 and one 50x40, with TK-47Bs, 1" VTRs, Ultimatte, Grass Valley switcher and dressing rooms. Work includes TV commercials, network and cable productions, industrials and interactive programs for videodisc. Lynn Michaels (212) 279-2000

NATIONAL VIDEO INDUSTRIES

NEW YORK NY
20x25 studio with HL-79A and Betacam, and 1", 3/4" and Betacam VTRs. Work includes industrials and interactive videodisc programs. Coleen Fitzgibbon (212) 691-1300

NEXUS VIDEO

NEW YORK NY
32x32 studio with MC-601s, 1" and 3/4" VTRs and Ultimatte. Jim Tomlinson (212) 689-1040

NORTHEAST VIDEO

NEW YORK NY
19x17 studio with HL-83s and 1" and 3/4" VTRs. Work includes live productions and industrials. Jude Rohan (212) 661-8830.

PANAVIDEO

NEW YORK NY
25x35 studio with HL-79Es and 1" VTRs. Steve Kahn (212) 725-2211

PRINCZKO PRODUCTIONS

NEW YORK NY
Studio with Ikegami ITC-730 and 1" VTRs. Pam Crawford (212) 683-1300

QUARK VIDEO

NEW YORK NY
20x20 studio with ITC-730 and 3/4" VCRs. Work includes industrials. Michael Levin (212) 477-2239

RGS PRODUCTIONS

WARRINGTON PA
30x30 studio with JVC cameras and 2", 3/4" and 1/2" VTRs. Adele Mariani (215) 343-4272

REEVES TELETAPE

NEW YORK NY
Three studios, one 80x80, one 95x65 and one 70x100, with TK-44s, TK-46s, and TK-47Bs, VPR-2s, light palette system and on-site editing. Can connect lines for videoconferencing. Bob Moscone (212) 573-8888

RON SMILEY VISUAL PRODUCTIONS (RSVP)

PHILADELPHIA PA
35x45 studio with HL-79EALs, 1" and 3/4" VTRs, and CMX control room. Work includes network and industrial productions. Jean Richardson (215) 561-RSVP

RUTT VIDEO

NEW YORK NY
30x30 studio with CEI-310s, 1" and 3/4" VTRs, computerized light board, teleprompters and chromakey. Work includes industrials. Mike Morrisse (212) 685-4000

SHERWIN GREENBERG PRODUCTIONS

BUFFALO NY
Two studios, one 27x58 and one 21x30, with Ikegami and JVC cameras, NEC 1" VTRs, JVC 3/4" VCRs and cyc. Work includes industrials. Eric Huurre (716) 856-7120

SULLIVAN ASSOCIATES

BOSTON MA
25x25 studio with HL-79s, BVH-2000, BVU-800s and BVU-820, and NEC E-Flex. Janet Webster (617) 277-1710

SWENSON PRODUCTIONS

GLEN RIDGE NJ
20x25 studio with Hitachi cameras and 3/4", VHS and Beta VCRs. Work includes college sports and industrials. Eric Swenson (201) 744-7880

TPC COMMUNICATIONS

SEWICKLEY PA
Two studios, one 80x64 and one 40x50, with HL-79EAL and Norelco PC-70s, VPR-2Bs or AVR-3s and Ultimatte. Work includes TV commercials, industrials and medical tapes. Rick Abrams (412) 771-4700

TVC VIDEO

NEW YORK NY
19x34 studio with HL-79DALs, 1" and 3/4" VTRs, hard cyc and control room. Has transmit and receive loops for videoconferencing. Work includes network and

TV commercial productions. Sandye Garrison (212) 599-1616

TELEIMAGE

BALA CYNWYD PA
30x40 studio with TK-760s, 2", 1" and 3/4" VTRs, Dubner CGB-2, Quantel DVE and eight-track audio recording studio. Hank Brown (215) 667-1004

TELETECHNIQUES

NEW YORK NY
25x35 studio with Ikegami cameras, BVU-800s and BVH-500s. Bob Demboski (212) 206-1475

TELEVISION PRODUCTIONS AND SERVICES

NEWTON MA
Two studios, one 50x50 and one 20x38, with ITC-730s, TK-44s, 2", 1" and 3/4" VTRs and hard cyc. David Cugnasca (617) 965-1626

TODAY VIDEO

NEW YORK NY
35x35 studio with Ikegami camera, 1" VTRs and hard cyc. 16x16 studio with Ikegami camera and 1" VTRs. Beverly Seeger (212) 391-1020

TRANSVIDEO BROADCAST CENTER

NEW YORK NY
25x25 studio with NEC cameras, Sony 1" VTRs and Ultimatte. Has permanent interconnect for videoconferencing. Work includes cable production. Cindy Lubarsky (212) 265-4141

TULCHIN STUDIOS

NEW YORK NY
60x40 studio with CEI-310, Norelco and Ikegami cameras, 2", 1", 3/4" and 1/2" VTRs, hard cyc, Ultimatte, stock sets and set shop. Work includes TV commercials. Susannah Eaton Ryan (212) 986-8270

UNITEL VIDEO

NEW YORK NY
47x122 studio with six Ikegami cameras and 1" VTRs. 39x47 studio with four Ikegami cameras, 1" VTRs and Ultimatte. 17x29 studio with two Norelco PC-70 cameras, 1" VTRs and Ultimatte. Has permanent interconnect for videoconferencing. Shoots for commercial production companies, cable and corporations. Garth Gentilin (212) 265-3600

VCA TELETRONICS

NEW YORK NY
50x62 studio with HK-312s, Sony 1" VTRs, Ultimatte, Chyron IV, Neve audio, lighting grid, dressing rooms and office facilities. Video lines for videoconferencing are available. Work includes music videos. Will Roth (212) 355-1600

VTR PRODUCTIONS

TORONTO ONT
Two studios, one 45x55 and one

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OF VIDEO
IS HERE





1984 STUDIO GUIDE



60x110, with LDK-25s and Ampex 2" and 1" VTRs. Dave Bruner (416) 968-1822

THE VIDEO BASE

MERRIMACK NH
20x30 studio with JVC KY-2000 and Ikegami ITC-730 cameras and 3/4" VCRs. Work includes technical training programs. William Monigle (603) 424-4886

VIDEOIMAGE

BOSTON MA
12x15 studio with HL-79E camera and 3/4" VCRs. Has telco line for videoconferencing. Elaine Marlin (617) 742-8895

VIDEO STUDIOS OF AMERICA

QUEENS NY
20x30 studio with Sony DXC-1800s and an Ikegami ITC-730, 3/4", VHS and Beta VCRs and chromakey. Work includes industrials. Don Harwood (212) 428-9500

VIDEOCOM

DEDHAM MA
40x60 studio with Ikegami cameras and 1" VTRs. Karen Clair (617) 329-4080

WPHL PRODUCTIONS

PHILADELPHIA PA
70x50 studio with RCA cameras, VPR-2Bs and TR-600s. Has telco lines for videoconferencing. Owns satellite earth station, receive only. Joel Levitt (215) 878-1700

WINDSOR TOTAL VIDEO

NEW YORK NY
Two studios, one 30x35 and one 20x24, with TK-47s and an MC-701D, 1" and 3/4" VTRs, hard cyc, video motion control and animation. Work includes industrials and independent productions. Bob Henderson (212) 725-8080

YOUNG FILMMAKERS/VIDEO ARTS

NEW YORK NY
20x40 studio with ITC-350s, Sony 3/4" VCRs and chromakey. Calvin Tyler (212) 673-9361



SOUTHEAST

AVP

FORT MEYERS FL
30x30 studio with KY-2000s and KY-1900s, Sony 5850s, lighting grid, cyc and separate audio studios. Work includes commercials and industrials. Don Abbott (813) 936-5858

AIR-MOBILE PRODUCTIONS

BIRMINGHAM AL
40x60 studio with SK-91s, 2", 1", 3/4" and 1/2" VTRs. Owns satellite receive-only earth station. Work

includes commercials and sports. John Hathaway (205) 942-7023

AUDIOFONICS

RALEIGH NC
Two studios, one 30x50 and one 15x20, with NEC and Ikegami cameras, 1" VTRs and hard cyc. Work includes commercials. Debi Bullock (919) 821-5614

BES TELEPRODUCTIONS

RICHMOND VA
40x40 studio with Marconi and Thomson 701 cameras and Ampex 1" VTRs. Work includes industrials. Charlie Reilly (804) 276-5110

BIZNET TELECOMMUNICATIONS CENTER

WASHINGTON DC
55x88 studio with TK-47s and HL-79Ds, Ampex 1" and Sony 3/4" VTRs, Quantel, Chyron and CMX. Has microwave path and uplink for videoconferencing. Leases satellite earth station, transmit and receive. Work includes news and public television production. Mark Bindrim (202) 463-5921

CAPITOL VIDEO COMMUNICATIONS

WASHINGTON DC
35x45 studio with HL-79AEs, 2", 1", 3/4" and 1/2" VTRs, hard cyc and Strand Century lighting. Owns earth station, transmit and receive. Ciel Kabler (202) 965-7800

CHANNEL ONE VIDEO TAPE

MIAMI FL
55x60 studio with SK-96s, 1" VTRs and hard cyc. Work includes TV commercials. Cynthia Conradt (305) 592-1764

COMMUNICATIONS CONCEPTS

CAPE CANAVERAL FL
30x45 studio with Philips LDH-10s, Sony BVH-1100 and 5850 VTRs, teleprompter, cyc, stock sets and props, chromakey, Quantel 5000 and DVE. Work includes government, broadcast, religious and industrial programs. Jim Lewis (305) 783-5232

CUSTOM VIDEO LABS

BIRMINGHAM AL
12x22 studio with JVC cameras and 3/4", VHS and Beta VCRs. Dan Brennan (205) 823-0088

DIAMOND VIDEO PRODUCTIONS

BIRMINGHAM AL
12x18 studio with JVC KY-310 camera and Sony 3/4" VCRs. Work includes commercial production. Maryann Miehl (205) 871-6276

DIGITAL VIDEO CORPORATION

ORLANDO FL
26x40 studio with an SK-91, an HL-79DAL and BVP-3s, 1" and 3/4" VTRs. Has downlink for videoconferencing. Work includes

cable and commercial production. Cathy Savino (305) 425-1999

FIRST COMMUNICATIONS

ATLANTA GA
35x30 studio with three Toshiba cameras, 2" and 1" VTRs and 3/4" VCRs. 80x70 studio with three GE cameras. The company has permanent interconnect for videoconferencing. John Derck (404) 458-0901

FLORIDA PRODUCTION CENTER

JACKSONVILLE FL
28x48 studio with TKP-45 and 2", 1" and 3/4" VTRs. Michael Minock (904) 354-7000

HUNTRIDGE VIDEO PRODUCTIONS

GREENVILLE SC
15x20 studio with Panasonic cameras, 3/4", VHS and Beta VCRs and switcher. Mat Hunt (803) 271-3348

IMAGE RESOURCES

ORLANDO FL
1,200 sq' studio with Ikegami and Hitachi cameras. Debi Armstrong (305) 645-4200

INSTANT REPLAY

COCONUT GROVE FL
30x40 studio with BVP-300As and broadcast 3/4" VCRs. Work includes cable and syndicated production. Charles Azar (305) 448-7088

INTERFACE VIDEO SYSTEMS

WASHINGTON DC
30x21 studio with BVP-330s and Betacam, 1" and BVU-110 VTRs, switcher and on-line capability to two edit suites. Work includes industrials and TV commercials. Paul Fadoul (202) 861-0500

MOBILE VIDEO SERVICES

WASHINGTON DC
24x36 studio with MC-701s, BVU-800s and a BVH-2000. Has permanent AT&T transmit line for videoconferencing. Owns satellite downlink. Larry VanderVeen (202) 944-2800

NUS TRAINING CORPORATION

GAITHERSBURG MD
35x40 studio with Hitachi and Ikegami cameras, BVH-1000s and a Sony 5850, BVE-500A editor, lighting grid and Yamaha audio mixing. Philip Taplin (301) 258-2500

THE NASHVILLE NETWORK

NASHVILLE TN
Three studios, one 69x69, one 80x80 and one 73x70, with RCA, Sony and Ikegami cameras and 1" VTRs. Danny Wendell (615) 889-6840

NAUTILUS TELEVISION NETWORK

LAKE HELEN FL
Two studios, one 82x48 and one 62x49, with TK-46s, BVH-

1100As and hard cyc. Work includes television commercials, music videos and industrial videodiscs. Bob Judson (904) 228-2884.

PCA TELEPRODUCTIONS

MATTHEWS NC
Two studios, one 30x50 and one 18x24, with Ikegami cameras, VPR-2Bs, BVU-800s and Sony 2860s. Carol Noe (704) 847-8011

THE PRODUCTION CENTER AT ARTHUR YOUNG

RESTON VA
40x40 studio with three Hitachi cameras and 1" VTRs. Clients include Sperry, Smithsonian Institute and United Way. Bob Hider (703) 620-3888

PUBLIC INTEREST VIDEO

WASHINGTON DC
20x25 studio with Sony and Ikegami cameras and 3/4" VCRs. Arlen Skobodow (202) 797-8997

PYRAMID VIDEO

WASHINGTON DC
20x27 studio with Ikegami cameras, 3/4" VCRs and chromakey. 500-seat auditorium in the National Press Club permanently wired for TV origination and satellite receive. Fulltime microwave to two uplinks plus fulltime AT&T loop for videoconferencing. Ku-band earth station available, transmit and receive. Work includes live studio and remote microwave productions. Dan Hattal (202) 783-5030

R&F TELEVISION

CAROLINA PR
Two studios, one 16x30 and one 50x70, with SK-80s and FP-22s, 2" and 1" VTRs, chromakey and character generator. Has permanent interconnect for videoconferencing. Work includes cable production. Rickin Sanchez (809) 762-5500

TEL-AIR INTERESTS

MIAMI FL
48x60 studio with HL-79EALs, 1" and 3/4" VTRs and full control room for 48-track audio recording. Grant Gravitt (305) 944-3268

VIDEO CONCEPTS

VIRGINIA BEACH VA
28x36 studio with JVC camera, 3/4" VCRs and Crosspoint Latch switcher. Randi Stratton (804) 424-1855

THE VIDEO PRODUCTION COMPANY OF AMERICA

CHARLOTTE NC
50x40 studio with HL-79s, HR-200s and HR-100. Mary Knox (704) 376-1191

VIDEO TAPE ASSOCIATES

ATLANTA GA
50x70 studio with CEI-310s and 1" VTRs. Tim Whitt (800) 554-TAPE



1984 STUDIO GUIDE



VIDEO TAPE ASSOCIATES

HOLLYWOOD FL
20x15 studio with CEI-310s and 1" VTRs. Gary Civins (305)920-0800

VIDEOPHILE

LOUISVILLE KY
Studio with DXC-1800s and 3/4" VCRs. Robin Shelton (502)447-1224

WTVT CHANNEL 13

TAMPA FL
Two studios, one 20x35 and one 40x40, with LDK-25s, PC-70s, 2", 1", and 3/4" VTRs, Grass Valley switcher with DVE and hard cyc. Studios can be patched together via routing switcher for videoconferencing. Owns satellite earth station, receive only. Dan Boger (813)876-1313

WETACOM

WASHINGTON DC
45x70 studio with six Norelco cameras and 2" and 1" VTRs. Has permanent interconnect for videoconferencing. Ed Harvey (703)998-2668

YES PRODUCTIONS

NEW ORLEANS LA
Two studios, one 50x60 and one 40x50, with TK-45s 2", 1" and 3/4" VTRs, Betacam, full switching, character generator and off-line editing. Mike La Bonia (504) 486-5511



MIDWEST

AIRFAX PRODUCTIONS

CHICAGO IL
30x40 studio with Hitachi cameras, Bosch 1"B and Hitachi 1"C VTRs, and screening and makeup rooms. Jack Peter (312)944-5577

ANALOG VIDEO

DAYTON OH
30x40 studio with Sharp XC-800s, 1/2" and 1" VTRs and Ultimatte. Dick Madding (513)258-3488.

BRIGHT LIGHT PRODUCTIONS

CINCINNATI OH
40x40 studio with HL-79E and 3/4", 1"B and 1"C VTRs. Rocky Spalazzi (513)721-2574

CBS/FOX VIDEO

FARMINGTON HILLS MI
40x60 studio with EC-35s, HL-79E, 1" and 2" VTRs, hard cyc and wireless mics. Work includes industrials and commercials Barbara Zdan (313)471-6000

CENTER CITY STUDIOS

CHICAGO IL
Two studios, one 60x40 and one 35x20, with TC-85s, KCF-1, Sony 2", 1"C, 1"B and 3/4" VTRs, hard cyc and recording studio. Special-



Senator Gary Hart at Chicago's Center City Studios.

izes in videoconferencing. Barbara Arrigo (312)984-3470

CINEMA VIDEO CENTER

CHICAGO IL
30x50 studio with SK-91 and HR-100 1"C VTR. Work includes industrials. Anthony Aguilera (312)644-1650

COLUMBIA VIDEO SYSTEMS

HIGHLAND PARK IL
14x20 studio with KY-310s, KY-1900, WV-3990, Sony 3/4" and Panasonic, JVC and Sony 1/2" VTRs, SEG and TBC. Gene Kahn (312)433-6010

COMPUTER VIDEO

PRODUCTIONS
MINNEAPOLIS MN
Two studios, one 38x45 and one 24x30, with Thomson 701s, 1"C and 3/4" VTRs and hard cyc. Jim Heuton (612)888-2388

CREATIVE VIDEO SERVICES

ST. CLOUD MN
12x17 studio with KY-1900s, 3/4" and 1/2" VCRs and multi-entry special effects. Work includes industrials, commercials and cable shows. Roxanne Grell (612) 255-0033

EDITEL/CHICAGO

CHICAGO IL
45x60 studio with Ikegami 302s, 1" and 3/4" VTRs, audio booth, Ultimatte, teleprompter and hard and soft cys. Dave Mueller (312) 440-2360

GALAXY PRODUCTIONS

ELK GROVE IL
35x35 studio with HL-79s, 1" and 3/4" VTRs, teleprompters, soft cyc and lighting grid. Clients are production companies, government, universities and industry. Dennis Gallagher (312)593-7030

GENERAL TELEVISION

NETWORK
OAK PARK MI
Three studios, one 70x70, one 40x80 and one 30x40, with Panacams, BVP-330As, LDK-25s, 1" and 3/4" VTRs, full-coved cyc and complete lighting. Ron Herman (313)548-2500

GOLDEN PICTURES

CHICAGO IL
50x50 studio with BVP-3s and 1"B, 1"C and 3/4" VTRs. L.T. Mackey (312)226-8240

HIGH FIDELITY RECORDING

WICHITA KS
26x30 studio with SK-91, FP-1020, KY-2000 and 1" and 3/4" VTRs. Audio includes 16/30 track on 2" tape. James Strattan (316) 262-6456

THE IMAGE PRODUCERS

YOUNGSTOWN OH
25x30 studio with HL-78s and 1" and 3/4" VTRs. Work includes industrials and cable shows. Mark Munroe (216) 783-0572

INSTANT REPLAY VIDEO

PRODUCTIONS
CINCINNATI OH
40x60 studio with EC-35, HL-79DALs, 1"C and 3/4" VTRs and Ultimatte. Owns a satellite earth station. Terry Hamad (513) 861-7065

KOPLAR COMMUNICATIONS

CENTER
ST. LOUIS MO
50x76 studio with TK-46s, 2", 1", 3/4" and 1/2" VTRs, Grass Valley switcher with DVE, 24-channel audio and Lexicon 1200. Has a permanent interconnect for videoconferences and a satellite earth station. Randy Palubiak (314)454-6324

LCS

ST. LOUIS MO
40x60 studio with HL-79Es, 1" and 3/4" VTRs and all lighting and dimmers. Jane Wolfe (314)961-1414

LODES/PETERSON

PRODUCTIONS
OMAHA NE
Studio with SK-91s, SK-80, 1", 3/4" and 1/2" VTRs, and Vanguard computerized editor. Work includes industrials and commercials. Jim Lodes (402)592-7230

MARITZ COMMUNICATIONS CO.

DETROIT MI
Two studios, one 46x46 and one

46x35, with Hitachi SK-70s, 1"C, 3/4" and 1/2" VTRs, Movieola and Elmack dollies. Tim Conner (313)882-9100

MARK VIDEO

LIVONIA MI
30x40 studio with HL-79s and 2", 1" and 3/4" VTRs. Dan Nissly (313) 425-9600

THE MEDIA GROUP

GRAND RAPIDS MI
2,200 sq' studio with HL-79DAL, FP-22, Betacam, HR-100 and 4800 VTRs and Mole Richardson lighting. Specializes in tabletop, snorkel-lens food production. Ann Sorenson (616)247-1364

METRO VIDEO PRODUCTIONS

KANSAS CITY MO
60x75 studio with Ikegami 730As, Betacam and Sony 3/4" and 1" VTRs. Work includes industrials and cable shows. Dave Gilmore (816) 444-7004

NORTHWEST

TELEPRODUCTIONS

MINNEAPOLIS MN
Two studios, one 60x70 and one 40x35, with CEI-310s and -330s, HL-79s, Ampex 1" VTRs, lighting dimmer, hard cyc and control room. Work includes commercials, cable programs, interactive video design and videoconferences. Bob Kerr (612)835-4455

ON-LINE VIDEO/WTMJ-TV

MILWAUKEE WI
3,800 sq' studio with TK-44Bs, and 2" and 1" VTRs. Has permanent interconnect for videoconferences and a satellite earth station. Specializes in 1" postproduction. Dean Maytag (414)332-9611

POLYCOM

TELEPRODUCTIONS
CHICAGO IL
Two studios, one 60x40 and one 20x20, with RCA cameras and 1" and 3/4" VTRs. Does broadcast and industrial work. Barbara Mott (312)337-6000

PRODUCERS COLOR

SERVICE
SOUTHFIELD MI
Three studios, one 100x150, one 60x40 and one 50x30, with EC-35 and other EFP cameras, 2", 1"C and 1"B VTRs and hard cyc. Has a permanent interconnect for videoconferences. Work includes commercials and industrials. (313)352-5353

RUSTAD/WICKHEM/VIDEO

MADISON WI
40x60 studio with SK-91, 1" or 3/4" VTRs and hard cyc. Specializes in film-style shooting and lighting. Julie Pahl (608)274-4000

SOURCE COMMUNICATIONS

GRAND RAPIDS MI
20x40 studio with SK-80s and 1" and 3/4" VTRs. Craig Moulton (616)245-9276



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Title _____ Organization _____
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1984 STUDIO GUIDE



STUDIO 55

GOLDEN VALLEY MN
35x45 studio with FP-21s, 1" and 3/4" VTRs, CDL switcher, computer editing, Chyron and Quanta CGs, and audio studio. Jeffrey Nielsen (612) 541-0290

SWELL PICTURES

CHICAGO IL

Two studios, one 65x90 and one 20x20, with TKP-46s and other cameras, 2", 1" and 3/4" VTRs and lighting equipment. Nancy Reid (312)649-9000

TELEMATION PRODUCTIONS

CHICAGO IL

Two studios, one 30x50 and one 50x60, with TKP-46s, HL-79Ds, 2" and 1" C VTRs, custom audio, Chyron, DVE, still store and teleprompter. Has permanent interconnect for videoconferences and earth station. Curt Caunar (312) 729-5215

TELEVISUAL PRODUCTIONS

SPRINGFIELD IL

Two studios, one 64x39 and one 37x22, with FP-22s, FP-15, NU-55s, 3/4" and 1/2" VCRs and Cross-point SEG. Work includes industrials. David Beatty (217)787-4757

TRACMASTERS PRODUCTIONS

ST. LOUIS MO

2,000 sq' studio with SK-80s, 3/4" VCRs, switcher and Chyron CG. Joe Finn (314)421-4445

UAB PRODUCTIONS

CLEVELAND OH

Three studios, one 54' circular, one 37x37 and one 40x30, with Philips cameras, 2" and 1" VTRs, Grass Valley switcher and remote unit. Does network spots and industrials. Patrick Murray (216)845-6043

VIDEO GENESIS

BEACHWOOD OH

35x35 studio with Hitachi cameras and 2", 1", 3/4" and 1/2" VTRs. Work includes commercials, industrials, and broadcast and cable shows. Howard Schwartz (216)464-3635

VIDEO NETWORK

BROOKFIELD IL

20x20 studio with FP-15s and 3/4" VCRs. Works for cable stations and corporate and industrial clients. Dan Warren (312) 485-7556

VIDEO PRODUCTION SERVICES

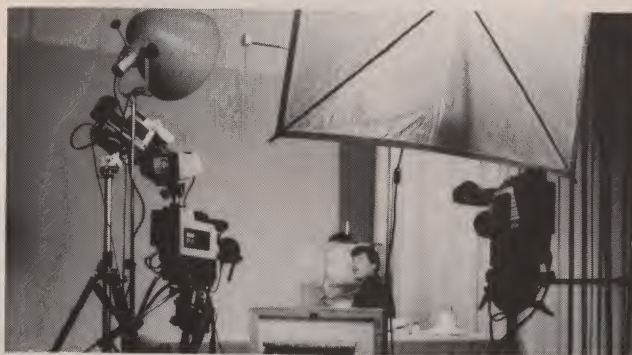
KANSAS CITY MO

40x40 studio with CEI-310s and 2", 1" and 3/4" VTRs. Bob Streeter (816)531-3838

WFYI-TV/MERIDIAN TELECOMMUNICATIONS

INDIANAPOLIS IN

Two studios, one 55x80 and one 50x80, with TK-47Bs, 2", 1" and 3/4" VTRs, Quantel DPE and



Studio at Televisual Productions, Springfield IL.

Chyron CG. David DeMunbrun (317)636-2020

WEBSTER PRODUCTIONS

CHICAGO IL

60x80 studio with NEC 79CP, 3/4" VCRs and lighting. Larry Bloodworth (312)951-7500

WITI-TV

MILWAUKEE WI

Three studios, one 45x39, one 76x54 and one 60x60, with TK-44B, TK-47s and 1" C VTRs. Owns a satellite earth station. Patrick Holder (414)355-6666



SW/MOUNTAIN

COMPUTER IMAGE PRODUCTIONS

DENVER CO

15x30 studio with Ikegami ITC-350 and 2" and 1" VTRs. Work includes commercials. Ron Shaw (303)934-5801

KTUL-TV

TULSA OK

Two studios, one 60x40 and one 40x20, with TK-46s and a TK-760, VPR-2s, TR-70s, and an ADM 32-input audio board. Has earth station downlink. Work includes commercials. Howard Sanders (918)445-9336

MEDIA PEOPLE

SCOTTSDALE AZ

20x30 studio with Ikegami ITC-730s, 3/4" and VHS VCRs and hard cyc. Jan Kanaba (602)941-8701

MIDTOWN VIDEO

DENVER CO

14x20 studio with Panasonic camera and 3/4" VCRs. Work includes industrials and TV commercials. Bob Van Der Wal (303)778-1681

MOBILE VILLAGE VIDEO

ROCKWALL TX

40x50 studio with ITC-730s, BVU-800, Hitachi 1" and BVU-110 VTRs, Chyron VP-1, lighting grid, computer graphics and

computer-generated scripts, storyboards and budgets. Work includes industrials. Barbara Gilbert (214)226-4003

NORTH COUNTRY MEDIA GROUP

GREAT FALLS MT

26x28 studio with SK-90 and 2", 1" and 3/4" VTRs. Work includes industrials. Zoann Attwood (406)761-7877

OVI TELEVISION PRODUCTIONS

TUCSON AZ

35x20 studio with KY-1900s, Panasonic 3/4" VCRs, chromakey and character generator. Work includes sports productions. Catherine Stonehill (602) 327-1445

ON LOCATION VIDEO SERVICES

HOUSTON TX

36x42 studio with Panasonic Recam and AK-760 cameras and 1", 3/4" and Recam VTRs. Clients include ad agencies. Mel Rainer (713)728-1020

SKAGGS TELECOMMUNICATIONS SERVICE

SALT LAKE CITY UT

60x70 studio with Ikegami HK-357 and HL-79 cameras, 2" and 1" VTRs and 3/4" VCRs. Has uplink and downlink for videoconferencing. Barbara Robertson (801) 539-1427

SOUTHWEST TELEPRODUCTIONS

DALLAS TX

60x50 studio with HL-79EAL, CEI-310s and -330s, 2" and 1" VTRs, hard cyc, lighting grid and studio crane. Work includes industrials and television commercials. J.P. Shives (214)243-5719

SUNDANCE PRODUCTIONS

DALLAS TX

30x33 studio with Sony cameras and Bosch 1" VTRs. Work includes commercials, industrials and music videos. Lon Wilder (214)688-0081

TELEMATION PRODUCTIONS

DENVER CO

Two studios, one 40x50 and one

20x20, with HL-79E, SK-91 and SK-70 cameras, 2" and 1" VTRs, BVU-800s and hybrid interface for direct 3/4"-to-1" editing via CMX. Work includes commercial production. Peter TenEyck (303) 751-6000

TELEMATION PRODUCTIONS

PHOENIX AZ

60x50 studio with an HL-79DAL, BVH-1100s and hard cyc. Work includes television commercials. Terry Sorensen (602) 254-1600

TELEPRODUCTIONS

HOUSTON TX

25x40 studio with FP-22s, 3/4" VCRs and freeze frame synchronizers. Work includes interactive video production and industrials. John Glenn (713)895-8899

THIRD COAST VIDEO

AUSTIN TX

50x56 studio with HL-79DAs, BVH VTRs and cyc. Work includes industrials and music productions. Kate Bennet (512) 473-2020

VIDEO WEST

SALT LAKE CITY UT

Two studios, one 68x50 and one 52x40, with HL-79s, TK-47s, and VPR-2Bs. Has fiber-optic interconnect between switcher and uplink for videoconferencing. Owns satellite earth station, transmit and receive. Marshall Larson (801)575-7400

WICKERWORKS VIDEO PRODUCTIONS

ENGLEWOOD CO

35x45 studio and insert stage with HL-79Es, SK-91s, SK-96s, and 1" VTRs. Kathy Hagen (303)741-3400



WEST

AMERICAN VIDEO FACTORY

MARINA DEL REY CA

45x65 studio with LDK-14s, 1" C and 3/4" VTRs and hard cyc. (213) 823-8622

BREENE KERR PRODUCTIONS

PALO ALTO CA

35x40 studio with HL-79, Ampex BCC3, 1" and 3/4" VTRs, hard cyc and 24-track audio. Specializes in music videos. Desiree Docktor (415)494-6663

CALIFORNIA COMMUNICATIONS

SANTA MONICA CA

Two studios, 12x55 and 32x38, with Betacams, Recams, DXC-M3s, and Betacam, Recam, 3/4" and 1" C VTRs. Works with many independent producers. Sherry Miller (213)466-8511

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- Audio dubbing selector enables dubbing on either channel 1 or 2, or both.

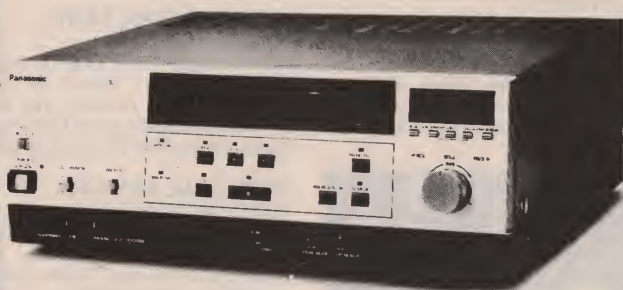


AG-6100

2-Hour VHS Professional Player

Noiseless Slow, Dial Search, Random Auto Repeat

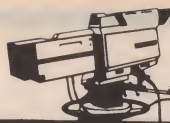
- Noiseless slow (forward).
- 14-step dial search: forward ($\frac{1}{25}$, $\frac{1}{10}$, $\frac{1}{5}$, $\frac{1}{2}$, 1, 2, 6, 10), STILL, reverse ($\frac{1}{2}$, 1, 2, 6, 10).
- Frame advance.
- Loop-through playback through the PLAY REMOTE connector.
- Headphone level control.
- 2-channel audio with Dolby NR.
- Real time counter with "tape-remaining time" display.
- Random auto repeat.
- Mode lock function.
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1984 STUDIO GUIDE



Shooting a sports car at KVIE's 40x50 studio in Sacramento.

CAPTIVE EYE VIDEO PRODUCTIONS

EL TORO CA
Studio with FP-22s, 3/4" VCRs, SEG and Chyron CG. Lev Michaelian (714)859-0252

COMPACT VIDEO SERVICES

BURBANK CA
40x50 studio with Hitachi cameras and 2" and 1" VTRs. Has permanent interconnect for videoconferencing with two 10-meter transmit and receive dishes. Ron Silveira (818)843-3232

DIMENSION VIDEO

LONG BEACH CA
30x25 studio with DXC-6000s and 3/4" VCRs. Owns a satellite earth station. Jim Grady (213) 591-1765

DUDKOWSKI-LYNCH ASSOCIATES

MILL VALLEY CA
Two studios, 22x40 and 20x20, with 601s, 501s, and 3/4" and 1" VTRs. Sue Stein (415) 332-5825

EDITEL/LOS ANGELES

HOLLYWOOD CA
30x40 studio with Hitachi cameras, 2" and 1" VTRs and Ultimatte. Shoots for ad agencies and independent producers. Bill Johnson (213)931-1821

GOLDEN WEST VIDEOTAPE

LOS ANGELES CA
Seven studios, ranging in size from 80x60 to 120x132, with PC-70s and 1" C and 3/4" VTRs. Has a satellite earth station. Work includes sitcoms, specials, talk shows and variety shows. Don Patton (213)460-5866

HAWAII PRODUCTION CENTER

HONOLULU HI
85x35 studio with BCC-10s, 2", 1" and 3/4" VTRs, ADO, Adda still store, Grass Valley switcher, Chyron CG and Ward Beck audio console. Sherel Gallagher (808) 944-5200

IMPULSE VIDEO

HONOLULU HI
20x30 studio with SK-91s, 1" and

3/4" VTRs and hard cyc. Work includes network sports productions. Tim Bradley (808)526-0206

KVIE VIDEO

SACRAMENTO CA
40x50 studio with SK-110s, 2", 1" C and 3/4" VTRs, NEC DVE, CDL switcher, Chyron CG and Auditronics board. Has a permanent interconnect for videoconferences and a satellite earth station. Work includes commercials and network productions. Jan Tilmon (916)929-5797

MDC TELEPRODUCTIONS

HUNTINGTON BEACH CA
30x40 studio with six Ikegami HL-79 cameras and Sony 1" VTRs. Milton Moline (714) 896-2495

ONE PASS FILM & VIDEO

SAN FRANCISCO CA
Three studios, one 40x40, one 18x30 and one 10x20, with HL-79s, TKP-45s, 1" and 3/4" VTRs, Ultimatte and hard cyc. Has hook-up for videoconferences and downlink. (415)777-5777

POSITIVE VIDEO

ORINDA CA
17x10 insert stage with Ikegami cameras and 2", 1" and 3/4" VTRs. Clients include ad agencies. James Lautz (415)254-3902

REALTIME VIDEO PRODUCTIONS

SAN FRANCISCO CA
Studio with BVP-330s and 3/4" and 1" VTRs. Glynn O'Donnell (415) 864-1444

SAMFILM STUDIOS

CARMEL CA
30x40 studio with XC-700, 5850s, Lowel and Mole Richardson lights, ECM mics and Shure audio mixer. Work includes commercials and network shows. Judy Harrison (408)394-3800

SCHULMAN VIDEO CENTER

HOLLYWOOD CA
Two studios, 52x48 and 44x50, with BCC-10s, HL-79s, 1" C VTRs, and hard, soft, black velour and chromakey blue cyc. Work includes video music and commercials. Michael Coyte (213) 465-8110

SNAZELLE FILM/TAPE

SAN FRANCISCO CA
Two studios, 30x50 and 65x75, with HL-79s, ITC-730s, and 1" and 3/4" VTRs. Kip Larsen (415) 431-5490

STAGE 39

SAN FRANCISCO CA
35x50 studio With BVP-330, DXC-M3s, and 1" and 3/4" VTRs. Nancy Econome (415)821-7981



Taping a children's show at Samfilm's Carmel CA studio.

TELEMATION PRODUCTIONS

SEATTLE WA
30x60 studio with SK-70, HL-79DAL, 1" VTR and Ultimatte. Clients include ad agencies. Mike Olds (206)623-5934

TELEVISION ASSOCIATES

MOUNTAIN VIEW CA
25x30 studio with XC-800s, 1" and 3/4" VTRs and hard cyc. Heidi Oatman (415)967-6040

TRANS-AMERICAN VIDEO

HOLLYWOOD CA
45x50 studio with TK-47s, HL-79s, 2", 1" and 3/4" VTRs, and cyc. Jeff Ross (213)466-2141

TRITRONICS

BURBANK CA
55x40 studio with HL-79, ITC-730, and 1" and 3/4" VTRs. Has a satellite earth station. Clients include production companies. Judy Drews (818)843-2288

VERSATILE VIDEO

SUNNYVALE CA
Two studios, 40x50 and 30x30, with LDK-25s, 2", 1" C and 3/4" VTRs, Duca Richardson switcher and Yamaha audio mixer. Has a permanent interconnect for videoconferencing and a satellite earth station. Ron Sheppard. (408) 734-5550

VIDEO GENERAL

LONG BEACH CA
50x50 studio with SK-70, TKP-45s, XE-800s, 1" and 3/4" VTRs, CDL switcher and 24-track audio console. Gene Lapple (213) 436-4525

VIDEO IMAGES

LIVERMORE CA
30x18 studio with KY-1900s, 3/4" VTRs, Crosspoint Latch switcher and eight-track audio. Mark Trujillo (415)443-3875

VIDEO PRODUCTIONS

PORTLAND OR
60x80 studio with Philips cameras and 1" VTRs. Work includes commercials, industrials and shows for broadcast and cable stations. Dick Althoff (503)243-6712

VIDEO-PAC SYSTEMS

HOLLYWOOD CA
60x100 studio with SK-90s, SK-91s, 1" C and 3/4" VTRs, 16-channel audio and Grass Valley switcher. Denis Biggs (213) 469-7244

VOICE & VIDEO

SAN DIEGO CA
25x50 studio with DXC-M3s, DXC-1800s, KY-1900, Betacam, and 1", 3/4" and 1/2" VTRs. Ken Gimbel (619)560-1166

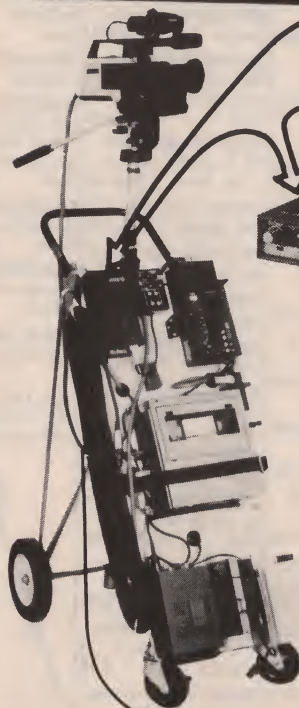
VIDEOWEST PRODUCTIONS

SAN FRANCISCO CA
17x33 studio with HL-79DA and 3/4" VCRs. Owns a satellite earth station. Michael Branton (415) 957-0800

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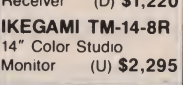
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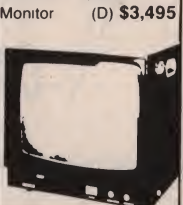


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Get Your Boss Ready For Prime Time

Tips on training your corporate talent for television

by Evelyn Kanter

Intelligent, attractive, sincere, charming, relaxed, confident, friendly. That's how news anchors and game show hosts appear on our television screens. But what of us lesser mortals suddenly thrust into the limelight of corporate video?

Nobody likes to make a fool of him- or herself in front of an audience. Perhaps that explains why the authors of *The Book of Lists* discovered we are more afraid of speaking in public than we are of dying. Apparently, we would rather die once and get it over with than suffer the lingering torture of thinking those watching us are snickering or snoring.

Television appearances are even more fearsome than public speaking. Video speakers are surrounded by alien machinery. Strangers walk about alternately ignoring and fussing with them. The lights are a blinding wall between the speaker and touchstones of familiar faces and procedures. Turning corporate talent into video talent is both crucial and complicated.

Television is a medium of perceptions and images. What is said sometimes is secondary to the way it is presented. Volumes have been written debating whether video is a cool or a warm medium; it just may be that the natural warmth or coolness of the individual on screen determines how the message is accepted. Marketing experts talk about packaging a product, while video experts discuss directing the talent. The goals, though, are similar: to refine the new, improved detergent or the newly-elected CEO into a believable commodity.

Making the boss look good on the tube is often easier said than done. There was



The author preps Mayor Ed Koch of New York for a PSA.

the human resources vice president, an experienced public speaker, who amazed our production crew by gliding through a lengthy portion of an employee information program in a single effortless take. That's the exception. The rule is the financial executive who insists on a teleprompter in the mistaken belief that if professional news people rely on them, then the prompter must be a valuable tool for the amateur on-camera performer, as well. Or, there is the attorney who arrives, despite instructions, in a navy suit and bleach-white shirt. You'll also find the self-important types who let you know before you start that they can only spare 15 minutes for lighting, rehearsals and shooting. To combat these and other problems that arise, the video manager or director must be a combination of psychologist, coach, decision-maker and technical wizard able to fix instantly whatever cable has chosen to short itself out without advance

notice.

No matter how many people are involved in a production, one person clearly must be in control, because the most difficult thing to ask of an executive is to relinquish the control and decisiveness that put him or her in that position. High-powered managers simply are not used to being told where to sit, how to place their hands, when to speak, and where to focus their eyes. When a chairperson wants to wax euphoric, the video director must be the one to insist on a retake if the fourth word of the second paragraph was mispronounced.

The larger the eventual audience for a program, the more time should be spent advising the spokesperson on body language, facial expressions, clothes, voice intonations and technical procedure. The less left to chance, or the hope of "fixing it in post," the more successful the final effort will be.

There are several things to consider

The author is a training consultant and video producer. A former reporter and producer for ABC-TV and CBS Radio in New York, Kanter currently produces video news releases and infomercials for leading public relations firms and Fortune 500 companies.



An ETW trainee responds to a hit-and-run street confrontation.



A training session run by ETW for on-camera public speaking.

when preparing a spokesperson for a video performance. When giving direction, be sure to shield your talent from the chaos of a studio or location production. Protecting the speakers' confidence in themselves and in your ability to create magic will keep that person relaxed.

Never seat speakers in swivel chairs; they will swivel unconsciously out of nervousness. If you have no other chairs available, be sure your subject is placed with one or both elbows planted firmly on the desk to prevent movement. Couches invite slouching, which is unattractive. My preference for studio shoots is a simple bar stool, upon which the spokesperson is placed with one foot on the floor and the other perched on the lower rung. This forces the body into a relaxed asymmetrical position, which is more flattering than a head-on shot. This off-center position also forces the subject to place one hand near a knee for balance, reducing the number of hands that tend to wave about into the frame by half.

Hands can be either intrusive or expressive. They are distracting in close-ups, but in a wider shot they are ideal close-up material by themselves. An over-the-shoulder or side-angle shot of your subject's hands holding the script, eyeglasses, pencil or pipe is welcome relief from the monotony of a talking head as well as a valuable tool to cover jump cuts. Cutaway shots such as these are used by news reporters and producers, and their application in corporate video is equally important. Letting the non-professional know about the use of cutaways can further remove the pressure of getting through a long block of script flawlessly.

When do you shoot cutaways? That depends on how comfortable your talent is. If the person is extremely nervous, taking such isolation shots first will get

the subject used to the business of shooting. Taping a first run-through when the subject has to worry about hands and voice is an excellent tension-breaking technique. Normally, though, cutaways should be shot after the interview or script reading, so you can match the close-ups to full-frame shots.

Whether or not you use a teleprompter, if your subject holds a script, the natural tendency is to refer to it occasionally. Either shoot cutaways, so the audience knows what the subject has been looking down at, or keep the shot wide enough so the top of the script pages show in the frame.

Eye contact can make the difference between a professional presentation and one that is a headache for the editor. If your subject is visibly reading the teleprompter, with eyes jumping across the screen like a referee at a ping pong match, it's a good idea to pick your way through the script one section at a time. You'll get continuous blocks of script in which solid eye contact with the camera is maintained. Then, cover the edit jumps with cutaways. Or, if cutaway shots are not possible, widen the shot so the eyes are less prominent.

Extreme close-ups should be avoided unless your subject is Miss America, since none but the perfect beauty can withstand such close scrutiny. High-angle shots are unflattering because they cast shadows under the eyes.

Out of instinct, the subject will often shift glance from the camera the instant the last word of the script has been uttered, in a how-did-I-do look at the director or video manager. To make sure the edited tape doesn't show that instant of insecurity, it is easier to *coach* subjects into appropriate pauses and smiles during the body of the text than to *prompt* them to take one whole breath after the last word and before looking away. If you are coaching the boss for a live

broadcast appearance on *The Phil Donahue Show*, one breath isn't enough. The boss should be prepared to expect to remain smiling or looking seriously at Phil until Phil poses another question or lets the boss know that the broadcast is off the air for commercials.

Actually, if you are coaching the boss for a joust with Donahue or Mike Wallace, both of you would be better served to seek out one of the media-consulting groups which specialize in preparing top corporate talent for such crisis communications. Most of these media trainers have backgrounds in TV news, public relations, public speaking, or even psychology. Most offer a wide range of services that include not only tips on what to do when *60 Minutes* calls, but also how to spiff up internal marketing presentations. However, philosophies differ widely, from positive building-block approaches to styles reminiscent of boot-camp training.

Jack Hilton Inc. is known for its realistic approach, using famous network names to grill a client in an intensive two-and-a-half day course designed to be so intimidating that the real live experience is mild by comparison. Executive Television Workshop, co-founded by a former vice president of ABC News and a former public relations executive, leads clients from "puff" interview situations to "down and dirty" sessions that range from half a day to three days, depending on perceived needs. Ailes Communications, Inc. provides expertise—acquired while preparing political candidates and creating commercials for them—to the corporate communications arena. Organizations such as Communispond, part of the giant J. Walter Thompson group, are finely tuned to improving personal communication skills needed for marketing and advertising presentations, as well as other areas.

Most trainers videotape a series of



A CEO gets coaching from Ailes Communications.

interviews, focusing on a particular shortcoming that needs work, such as body language or repeated "umms" and "uhs", then replay, critique it, and improve on it during the course of the next mock interview. By the end of the training session, the subject is less vulnerable, more confident, and, hopefully, more videogenic. Apparently, it works: Professional media training has been sought by Fortune 500 companies as well as by authors launching their first nationwide promotional tours. There are enough self-proclaimed video trainers getting into the field that it's becoming a crowded one.

There is quite a difference between the skills required to remain poised against a professional who has made a career out of asking challenging questions in front of a camera, and the skills needed to simply look good before your own troops in a nonbroadcast format. In news-interview training, there is no such thing as being overly prepared, because the subject must be ready to answer anything; in a corporate setting, too much preparation can kill off the last spark of spontaneity.

Do not over-rehearse your talent. The natural modulation in the voice flattens out with repeated readings of the same text as energy is replaced by boredom. The video manager should continually provide the subject with feedback. Grinning and nodding in the talent's peripheral vision during a good take provides the kind of non-verbal support that is normal in an audience situation. Repositioning the microphone slightly or smoothing the subject's jacket between takes sustains that person's interest and attentiveness, as does a friendly hand on the subject's shoulder while you point out a minor flaw and encourage a better effort next time.

Be clear when you give directions. Even if it's the CEO, bossing around the boss is forgivable when cameras are ready to roll. Indeed, the bigger the fish,

the easier it is to hook into the ego and reel in a good performance. After all, senior executives didn't get themselves up the corporate ladder by ignoring the advice of the experts they hired.

That includes advice on clothing. What looks good around a conference table is not necessarily what works on camera. Despite state-of-the-art electronics, dark colors and bright whites are difficult to light. There is a psychology of color that can be used to advantage. Browns convey warmth; blue symbolizes trust and honesty; grey signals coolness and indifference; red says "look at me"; white is medicinal and authoritarian; and black, obviously, is somber and funereal.

Men should wear business suits of medium color—no loud plaids. Vests constrict the body and tend to make men on television look as though they've been stuffed into sausage casings. (Dan Rather and his sweater-vests are the exception to this rule.) Shirts should be off-white or pastel solids coordinated to the suit, ties should be moderately patterned with a tease of color, and socks should go over the calf to keep the ankle out of sight.

For women, it is easier to advise what not to wear. No dangling earrings to waggle about and distract from what is being said. Diamonds may be a girl's best friend, but they are too flashy for television, and should be replaced by pearl or gold button earrings and a simple necklace. Women should also avoid bold patterns, including stripes. Even though female news anchors violate these rules regularly, the difference is that they have the continuity to create a distinctive style over time while the occasional talk-show guest or corporate spokesperson does not.

Regulation business suits work well for women, teamed with a colorful blouse in a tone that is deep or pale rather than bright. Bow-tied blouses appear too much like a uniform; the

same fabric draped and tucked into the jacket much like a man's tie is less busy around the face and more flattering. Encourage a female subject to bring along a few changes of clothes, so you can test on camera a variety of blouse, sweater and jacket combinations to select the most videogenic. Simple pumps are preferable to boots, which don't appear feminine on camera.

Back to body language for a moment: Legs should not be crossed on camera, particularly women's legs. It's more attractive to move one leg sideways and tuck the other behind it to cross at the ankle. As with the bar-stool position, the crossed ankle pushes the body into an asymmetrical position, and toward the forward edge of the chair, which gives an aura of immediacy and importance to what is being said.

Whether or not to call in professional makeup experts depends on a variety of factors, of which budget is only one. Do you want the end result to look like a polished production by a cast of thousands, or an intimate family gathering without pretense? Makeup can provide that extra hands-on touch that soothes and calms a one-time star, or it can create a mask for further distances the subject from the lens and the audience beyond.

Generally, a dusting of powder to tone down oiliness across the hairline and down the nose is sufficient for men; women tend to put on a bit more than their regular daytime makeup when being photographed, and here, too, a dusting of powder often is enough. Be sure to have a supply of paper towels on hand to blot away perspiration caused by the lights. However, if you expect a long and complicated shoot, if the subject has facial flaws or if she is a woman executive who ordinarily shuns even lipstick, by all means, hire a professional makeup artist. When you do, be sure the artist will work with you to create a look that does not try to emulate the matte perfection of models in commercials. Quite simply, too much makeup looks phony on a corporate executive, and is worse than no makeup at all.

Preparing your executive doesn't end with the last take. Once you have the footage you want, play back some of the portions you intend to use. Don't run through false starts and other gaffes; that is embarrassing and a waste of the crew's time. Describe how you intend to use the footage, so your subject will walk out of the studio, or watch you pack up and leave his office, able to tell peers and subordinates what they can expect on screen. You will be keeping the excitement alive all the way to the first screening, and the "sneak preview" right there on the set will turn your non-pro into a knowing fan who will spread the word of your good work.



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Quality Pictures.

Our engineering staff worked with video engineers and video users measuring the acceptance level of various digital word sizes and sampling rates. 6, 7, and 8 bit word sizes, as well as, 3 times and 4 times subcarrier sampling systems were considered. Although it was found that 7 bit, 3 times subcarrier was acceptable for $\frac{3}{4}$ " and $\frac{1}{2}$ " helical scan VTR's, the staff opted for a higher order of magnitude in performance by choosing the **8 bit, 4 times subcarrier** design for the *nova 500*.

The same careful effort went into choosing the correction window size. 2, 4, 8, 16 and 32 lines of correction were investigated. Again, the higher order, **32 lines**, was chosen.

$\frac{3}{4}$ " and $\frac{1}{2}$ " video tape recorders work with a technique called heterodyning. This is a method by which the frequency spectrum of video signals can be reduced during the tape recording process. During tape playback, the process is reversed in order to recover the full video frequency spectrum. The process causes a number of unwanted effects including loss of high frequency information, viewed as a lack of picture sharp-

ness, and increased picture noise. Heterodyne's effects are additive in nature. "Single wire" time base correctors also use the heterodyne process, thereby adding to the overall picture degradation. The *nova 500* was designed for **full bandwidth picture correction.** By providing a subcarrier feedback output to the VTR, the user keeps the unwanted effects of heterodyning to a minimum.

Editor's Delight.

Extra effort was taken to include features videotape editors have come to expect in sophisticated freeze-frame/time base correctors. When searching for material on tape, editors can see **pictures in shuttle** rather than seeing the picture monitor lose horizontal lock. **Still frame picture editing** allows the editor to pause the recorder for a stable color picture that can be recorded without resorting to more expensive frame store devices. Furthermore, the *nova 500* is one-rack unit high (1.75"), a **space saver** in the edit suite

where the unit can be positioned for easy access to the proc amp controls.

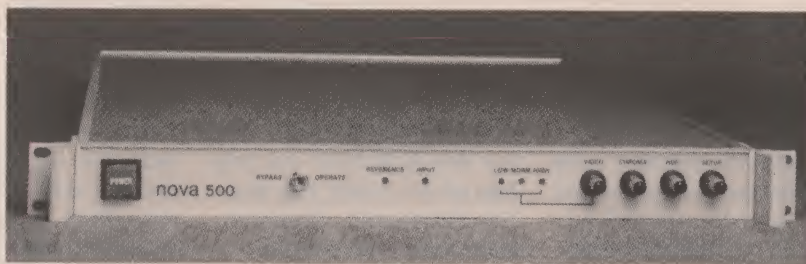
Reliable.

So, we purchase only **pre-tested** components that are temperature cycled, **burned-in** and tested prior to assembly. Then, each *nova 500* is thoroughly burned-in after **assembly and testing**; and finally, it goes through our **quality control** process. Furthermore, we use power supplies which operate at no more than 55% of their rated capacity, thereby prolonging power supply and component life.

Low Cost.

Above all, our efforts have translated into lower engineering and manufacturing costs. We have accomplished this by designing the *nova 500* to include only essential high performance time base correction circuitry, all on one PC board, using low power consumption.

The bottom line . . . the *nova 500* is the lowest priced digital time base corrector around.



The 32-line *nova 500* digital time base corrector is only one rack unit high.

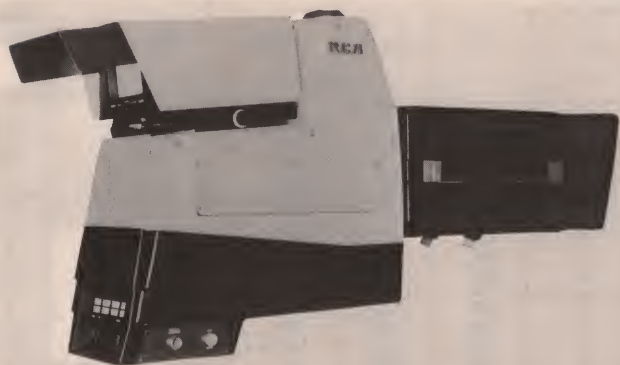
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Guide to Color Cameras

by Michael Heiss



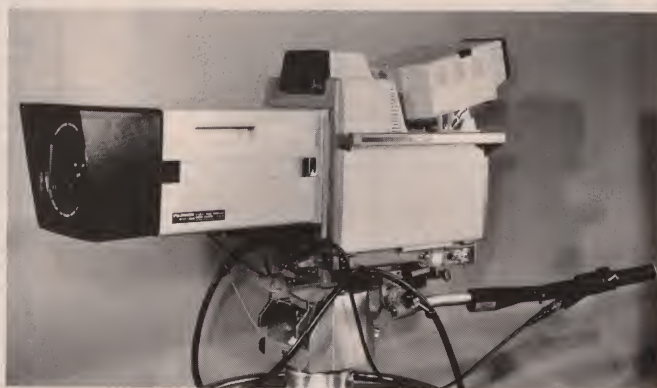
The new RCA TK-28 studio camera.



NEC SP-3 CCD camera with on-board VCR.



Harris TC-90 ENG unit.



Ikegami HK-322 studio/field camera.

The new product introductions are out of the way for a few months, with no major equipment shows scheduled until SMPTE in October. Therefore, the summer is a perfect time to look over the camera gear available for teleproduction, and see how the current state of the art stacks up against the current state of your studio or mobile unit.

The camera category has shown more change in the past year than usual. CCDs are starting to transform the look and performance of small cameras. Manufacturers are beginning to design cameras suited for hookup to the new component camcorder system. Triax continues to gain in popularity with studio/field cameras. And computer-assisted setup is spreading through both portable and large camera lines.

Among the specific changes you will see in this year's charts are Sony Broadcast's first studio/field camera, improved price/performance ratios, a new mid-range line introduced by Philips, and better tubes in

a number of lines. You'll also find a general broadening of all the lines to meet the varied needs of users at all price levels.

The big news at this year's NAB was RCA's introduction of a full-broadcast CCD camera. Even though NEC had a CCD camera on the floor of NAB a year before RCA, the debut of a solid-state camera from RCA captured the attention of the show as practically no other manufacturer could. With two major firms listing CCD cameras on our chart for 1984, we expect to see many more appearing at this time next year. Take advantage of this guide to see how the new units stack up against the tubed competition before jumping on the CCD bandwagon. CCD cameras are very attractive for many applications, but for some needs and budgets you may find it worth the wait for next year's introductions.

The guide includes two charts: one for three-tube cameras and one for single-tube cameras, with CCD units included in both listings. P1 cameras are capable of operating in ENG situations as standalone portables without a remote control unit, supplying video outputs at the camera head. Remember, however, that most of these units may also be used with a control head; your clue is to check for the cable lengths that may

connect the camera to the remote box. P2 cameras, on the other hand, always require remote control and usually external sync as well. This type of camera configuration is used primarily in EFP, as opposed to ENG, situations.

Some cameras are designed to operate with more than one cable type, so we've listed all of the possible types; the length given is for the longest only. It's usually triax.

This guide, like others you will find in *Videography*, is user-oriented, intended for the people who use and pay for equipment—not necessarily for the engineers. Here are some other caveats to keep in mind when examining the charts: Weights and other numerical data are rounded up. Specifications, such as signal-to-noise ratio and minimum illumination, are subject to influence by lens aperture, gain boost, and the age-old problem of manufacturers using different expressions and standards for listing certain parameters.

The survey is designed to give you a quick rundown of all the NTSC professional color cameras available in the U.S. If you need more specific information and time is not of the essence, use the Reader Service Numbers (one per company per chart). Otherwise contact the camera marketer directly.

Michael Heiss, *Videography's* West Coast editor, presents his off-the-beaten-track NAB coverage in his Product Perspectives column this month.

GUIDE TO COLOR CAMERAS

Three-Tube Color Cameras

Manufacturer	Model	Config.	Imaging Device		S/N	Min. Ill.	Auto	Viewfinder		RGB Out
			Size & Type	Inc.				Std.	Opt.	
Ampex	FPC-10P	P1*	18-P	Y	58	25	WBI	1.5	4.5	Y
Ampex	FPC-10S	P1*	18-S	Y	59	25	WBI	1.5	4.5	Y
Bosch	KCF-1	SF/P1*	13-P	Y	54	10	WI	1.5	3	N
Bosch	KCP-60	SF	18-DP	Y	52	30	WBI	5	—	Y
Harris	TC-80C	SF	25-P	N	56	6	WBI	6	—	Y
Harris	TC-85C	SF	25-P	N	56	6	CAS	6	—	Y
Harris	TC-90	P1	13-P	Y	60	6	WBI	1.5	5	Y
Harris	TC-90S	P1	13-P	Y	60	6	CAS	1.5	5	Y
Hitachi	FP-15	P1	18-S	Y	54	200	WBI	1.5	4.5	Y
Hitachi	FP-21	P1	18-S	Y	55	200	WBI	1.5	4.5	Y
Hitachi	FP-22	P1	18-S	Y	55	200	WBAI	1.5	4.5	Y
Hitachi	FP-50S	SF	18-S	Y	53	200	WI	5	—	Y
Hitachi	FP-60S	SF	25-S	Y	52	200	WI	7	—	Y
Hitachi	SK-1	P1	CCD	Y	49	200	WBI	1	—	N
Hitachi	SK-11	P2	18-DP	N	55	200	CAS	1.5	4.5	Y
Hitachi	SK-110	SF	30-P	N	54	200	CAS	7	—	Y
Hitachi	SK-81	P1	18-S	Y	56	200	WBI	1.5	5	Y
Hitachi	SK-91	P1	18-SP	Y	57	200	WBI	1.5	5	Y
Hitachi	SK-91DGS	P1	18-DP	Y	58	200	WBI	1.5	5	Y
Hitachi	SK-97	P1	18-DP	N	58	200	CAS	1.5	5.5	Y
Hitachi	SK-970	SF	18-DP	N	58	200	CAS	7	—	Y
Ikegami	EC-35	P1	18-D	Y	57	NA	CAS	1.5	6	Y
Ikegami	HK-302	SF	18-DP	Y	57	100	WI	6	—	Y
Ikegami	HK-322	SF	25-30DP	Y	58	NA	CAS	7	—	Y
Ikegami	HK-357A	SF	25-SD	Y	58	100	CAS	7	—	Y
Ikegami	HL-79D	P1	18-SDP	Y	57	200	WBI	1.5	4	Y
Ikegami	HL-79E	P1	18-SDP	Y	59	20	CAS	1.5	4.5	Y
Ikegami	HL-95	P1*	18-DP	Y	60	15	WID	1.5	4.5	Y
Ikegami	ITC-730A	P1	18-S	Y	57	40	WID	1.5	5	Y
JVC	BY-110UP	P1	13-S	Y	54	65	WBAI	1	4	Y
JVC	KY-1900U	P1	18-S	Y	52	15	WBI	1.5	5	N
JVC	KY-210UP	P1	18-S	Y	57	4	WBAI	1.5	5.5	Y
JVC	KY-310U	P1	18-S	Y	57	5	WBAI	1.5	—	Y
JVC	KY-900CH	P1	18-SD	Y	58	5	WBAI	1.5	—	Y
JVC	KY-950CH	P1	18-P	Y	58	5	WBAI	1.5	—	Y
NEC	SP-3	P1*	CCD	Y	55	11	WBI	1.5	—	Y
Panasonic	AK-100P	P1*	18-DP	Y	59	5	WBID	1.5	5	Y
Panasonic	AK-100S	P1*	18-S	Y	58	5	WBID	1.5	5	Y
Panasonic	AK-30	P2	18-P	Y	62	4	CAS	1.5	5	Y
Panasonic	WV-555	PS	18-S	Y	53	53	WBI	1.5	5	Y
Panasonic	WV-888	PS	18-S	Y	57	200	WBI	1.5	5	Y
Panavision	Ponacam	P2	18-PS	Y	60	10	CAS	3	7	Y
Philips	LDK-14S	P1	18-P	Y	54	3	WBAI	1.5	5	Y
Philips	LDK-14SL	P1	18-D	Y	57	3	WBAI	1.5	5	Y
Philips	LDK-25B	SF	25-DP	Y	56	20	WI	7	—	Y
Philips	LDK-26	SF	18-DP	Y	58	8	CAS	5	—	Y
Philips	LDK-44	P1	18-DP	Y	52	120	WBAI	1.5	4.5	Y
Philips	LDK-6	SF	25/30P	Y	58	6	CAS	7	—	Y
Philips	LDK-614	P1	18-DP	Y	57	5	WBAI	1.5	5	N
RCA	CCD-1	P1*	CCD	—	62	3	WBI	1.5	4.5	Y
RCA	Hawkeye II	P1*	13-S	Y	58	NA	WI	1.5	5	N
RCA	TK-47B	SF	30-PL	Y	55	125	CAS	7	—	Y
RCA	TK-47BT	SF	30-P	Y	55	125	CAS	7	—	Y
RCA	TK-48	SF	30-PL	Y	55	125	CAS	7	—	Y
RCA	TK-710	P1	18-S	Y	52	200	W	1.5	4.5	N
RCA	TKP-47	P2	18-DP	Y	57	125	CAS	1.5	5	Y
Sharp	XC-800	P1	18-S	Y	55	3	WBID	1.5	7	Y
Sharp	XC-900D	P1	18-D	Y	57	3	WBID	1.5	7	Y
Sony Broadcast	BVP-150	P1*	18-S	Y	57	4	WBIC	1.5	5	N
Sony Broadcast	BVP-3	P1*	18-DS	Y	58	4	WBIC	1.5	5	Y
Sony Broadcast	BVP-30	P1*	18-P	Y	58	3	WBIC	1.5	5	Y
Sony Broadcast	BVP-330A	P1*	18-DP	Y	57	3	WBIC	1.5	5	Y
Sony Broadcast	BVP-360	SF*	18-S/P	Y	60	2	CAS	7	—	Y
Sony Comm.	DXC-M3	P1	18-SDP	Y	57	4	WBAID	1.5	5.4	Y
Thomson-CSF	MC-613	P1	18-S	Y	58	30	WBAI	1.5	—	N
Thomson-CSF	MC-701A	P1	18-DP	Y	58	2.5	WBAI	1.5	5	N
Thomson-CSF	TTV-1525B	SF	18/25D	Y	55	10	CAS	5	—	Y
Thomson-CSF	TTV-1525C	SF	25D	Y	57	20	CAS	6.7	7	Y

Video Lock	Cable Type	Max. Lgth.	Lens Zmx./Zm. Rg./Max. Ap.	Lens Included	Wgt	Price	Reader Service Number
Y	M	1,000	—	N	8	24,00	350
Y	M	1,000	—	N	8	12,500	
Y	M	165	—	N	8	30,000	351
Y	M	1,650	—	N	51	40,000	
Y	MT	5,000	—	N	85	60,000	352
Y	MT	5,000	—	N	85	80,200	
Y	C	5,000	—	N	8	23,000	
Y	C	5,000	—	N	8	27,500	
Y	M	110	10X/10.5-105/F1.6	Y	11	6,400	353
Y	CM	330	10X/10-100/F1.6	Y	12	10,000	
Y	CMT	6,600	10X/10-100/F1.6	Y	12	13,900	
Y	M	1,000	—	N	17	12,000	
Y	M	1,000	—	N	58	25,000	
Y	NA	NA	—	N	8	14,000	
Y	MT	2,000	—	N	10	NA	
Y	MT	2,000	—	N	90	78,000	
Y	CMT	7,400	—	N	11	18,000	
Y	CMT	7,400	—	N	10	27,000	
Y	CMT	7,400	—	N	10	30,000	
Y	CMT	7,400	—	N	14	38,000	
Y	MT	5,300	—	N	55	57,000	
Y	M	NA	—	N	22	NA	354
Y	M	984	—	N	58	NA	
Y	MT	NA	—	N	NA	NA	
Y	MT	8,200	—	N	98	NA	
Y	T	8,200	—	N	15	NA	
Y	MT	8,200	—	N	14	NA	
Y	MT	6,561	—	N	7	NA	
Y	NA	1,000	—	N	12	NA	
Y	M	195	10X/7-70/F1.4	Y	9	4,280	355
Y	M	190	—	N	8	4,150	
Y	M	1,050	10X/10-100/F1.6	Y	13	7,290	
Y	M	1,040	—	N	9	7,700	
Y	M	1,040	—	N	10	17,950	
Y	M	1,040	—	N	10	20,500	
Y	NA	358	—	N	6	16,000	356
Y	M	1,000	—	N	9	27,000	357
Y	M	1,000	—	N	9	15,000	
Y	CMT	1,000	13X/-/F1.4	N	18	18,500	
Y	M	1,000	10X/7.8-78/F1.4	Y	9	NA	
Y	M	1,000	14X/10-140/F1.6	Y	11	NA	
Y	M	400	Varied Prime	Y	20	500/day	358
Y	MT	4,000	12X/9-108/F1.7	Y	13	39,700	359
Y	MT	4,000	12X/9-108/F1.7	Y	13	42,200	
Y	M	2,000	—	N	90	69,500	
Y	T	16,000	—	N	77	75,000	
Y	M	500	10X/10-100/F1.8	Y	19	20,720	
Y	T	16,000	—	N	95	99,500	
Y	T	5,000	12X/9-108/F1.7	Y	16	70,600	
Y	MT	5,000	Varies	N	14	37,500	360
Y	M	NA	Varies	Y	NA	24,995	
Y	M	2,000	—	N	88	109,900	
Y	T	11,000	—	N	100	134,200	
Y	MT	11,000	Varies	N	100	99,700	
Y	M	1,000	14X/10-140/F1.7	Y	12	4,000	
Y	MT	11,000	—	N	18	82,600	
Y	MT	5,280	—	N	12	7,500	361
Y	CMT	5,280	—	N	13	19,995	
Y	M	300	Varies	N	10	8,900	362
Y	CMTW	6,500	—	N	10	21,500	
Y	CMTW	6,500	Varies	N	10	26,500	
Y	CMTW	6,500	—	N	12	33,500	
Y	MT	7,500	Varies	N	50	60,000	
Y	M	333	14X/9-126/F1.6	Y	9	6,990	363
Y	NA	NA	—	N	10	20,000	364
Y	MT	4,000	—	N	11	33,500	
Y	MT	5,000	—	N	67	70,000	
Y	MT	5,900	—	N	77	110,445	

Key to Three-Tube Camera Chart

Configuration (of camera and its control functions only):

- SF=Studio/field
- P1=Portable one-piece
- P2=Portable two-piece
- PS=Portable /studio convertible
- *=Offers component outputs

Imaging Device and Type: Indicates whether tubes or CCDs are used. For tubes, diameter in millimeters plus:

- P=Plumbicon
- S=Saticon
- L=Leddicon
- D=Diode-gun Plumbicon
- CCD=Charge-coupled device

Are tubes included in base price?

- Y=Yes
- N=No

S/N=Signal-to-noise ratio

Minimum Illumination: In footcandles (may be with gain boost)

Auto Features:

CAS=Complete auto setup and diagnostics, includes the following:

- W=White balance
- B=Black balance
- A=Auto registration
- I=Auto iris
- D=Diagnostics

Viewfinder: Standard and optional sizes in inches diagonal

Video Lock:

- Y=Locks to external video
- N=Does not lock to external video

Cable Types (some may be optional):

- T=Triax
- M=Multicore
- C=Coax
- W=Wireless

Lens Data: Zoom ratio/Zoom range in focal lengths/Maximum aperture

Weight: In pounds, without lens, rounded up

Price: Base price without optics

NA=Information not available

Single-Tube Color Cameras

Manufacturer	Model	Config.	Imaging Device	S/N	Min. Ill.	Viewfinder		Video Lock	Lens	Wgt.	Price	Reader Service Number
						Std.	Opt.					
Hitachi	FP-5	P1	13-S	45	NA	1	4.5	Y	8X/8.5-68/F1.4	8	2,195	365
Hitachi	FP-7	P1	18-S	50	3	1	4.5	Y	10X/10-100/F1.6	11	3,200	
Hitachi	FP-10	P1	25-S	50	200	1.5	4.5	Y	6X/20-120/F1.8	8	3,300	
Hitachi	FP-11	P1	25-S	50	200	1.5	4.5	Y	6X/13-78/F1.3	12	3,000	
JVC	GX-S700U	P1	18-S	48	3	1.5	—	Y	10X/10.5-105/F1.8	7	1,900	366
JVC	GZ-S3	P1	13-S	45	NA	1	—	N	6X/8-48/F1.2	3	895	
NEC	NC-100	P1	CCD	50	NA	—	—	Y	15X/NA/F1.4	6	5,800	367
Panasonic	WV-3040	P1	N	46	1	1.5	—	N	6X/NA/F1.2	3	795	368
Panasonic	WV-3050	P1	N	46	1	1.5	—	N	6X/NA/F1.2	3	995	
Panasonic	WV-3180/6X	P1	N	46	1	1.5	—	N	6X/12.5-75/F1.4	5	1,075	
Panasonic	WV-3230/12X	P1	N	46	3	1.5	—	N	12X/10-120/F2.0	5	1,375	
Panasonic	WV-3230/8AF	P1	N	46	1	1.5	—	N	8X/10.5-84/F1.4	5	1,300	
Panasonic	WV-3890B	PS	18-S	50	140	1.5	5	Y	6X/12.5-75/F1.4	6	2,495	
Panasonic	WV-3990B	PS	18-S	50	140	1.5	5	Y	12X/10-120/F1.6	13	2,995	
Panasonic	WV-3990BEN	SF	18-S	50	140	5	—	Y	12X/10-120/F1.6	15	4,250	
Sony Broadcast	BVP-1	P1*	18-S	54	8	1.5	—	N	Sold w/o Lens	7	10,000	369
Sony Broadcast	BVP-110	P1	18-S	54	8	1.5	—	Y	10X/11-110/F1.7	7	5,950	
Sony Comm.	BVP-110L	P1	18-TS	53	6	1.5	—	Y	10X/11-110/F1.6	6	5,000	370
Sony Comm.	DXC-1820K	P1	18-TS	53	4	1.5	4.5	Y	10X/10.5-105/F1.6	11	3,345	
Sony Comm.	DXC-1821H	P1	18-TS	53	4	—	1.5, 4.5	Y	Sold w/o Lens	6	2,600	
Sony Comm.	DXC-1850	MS	18-TS	53	6	—	—	Y	Sold w/o Lens	2	8,500	
Thomson-CSF	MC-611	P1*	18-S	54	60	1.5	—	Y	Sold w/o Lens	6	10,000	371



JVC GX-S700U.



Hitachi FP-7 portable unit.



Panasonic WV-3890.

Key to Single-Tube Camera Chart

Configuration (of camera and its control functions only):

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- *=Offers component outputs

Imaging Device and Type: Indicates whether tube or CCD is used. For tube, diameter in millimeters plus:

- T=Trinicon
- S=Saticon
- N=Newicon
- CCD=Charge-coupled-device

S/N=Signal-to-noise ratio

Minimum Illumination: In footcandles (may be with gain boost)

Viewfinder: Standard and optional sizes in inches diagonal

Video Lock:

- Y=Locks to external video
- N=Does not lock to external video

Lens Data: Zoom ratio/Zoom range in focal lengths/Maximum aperture

Weight: In pounds, rounded up

NA=Information not available

The Sachtler VIDEO 14 System

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The Pedestal

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The Tripod

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Conversation with Marty Callner

Cable's master director presents a close-up look at his craft

Since the cable television explosion began in the late '70s, **Videography** has interviewed many of the leading executives at the cable networks. These people have been, for the most part, responsible for the programming and marketing of their company's channel. This month, we are turning our attention to an individual in the cable industry who has been intimately involved on the creative side—a person who has helped give a major network its look. He is considered by many to be cable's foremost director, and one of the best working in television today. His name is Marty Callner.

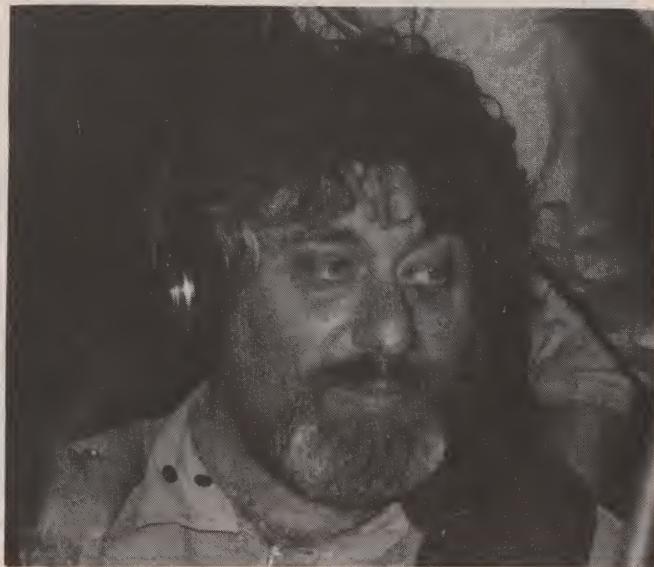
If you have followed the pages of **Videography**, you have no doubt read about Marty Callner's work. In fact, three of the 130-plus specials he has directed for HBO have appeared on our covers, starting with *George Carlin Again!* in October 1978. In October 1980, **Videography** featured Diana Ross on its cover and detailed the transformation of the performer's Las Vegas show into a special for HBO's *Standing Room Only* series. And, in October 1982, we reported on *Camelot*, our cover story for that month. The driving creative force behind all these productions was Marty Callner, who through the years has won a reputation not only for himself but also for HBO, and cable in general, in original production in the entertainment area.

Marty Callner, who today is a partner in Callner Shapiro Productions, never actually set out to become a television director. After graduating from Xavier University in 1968, Marty Callner was not sure what he wanted to do. He might have preferred to pitch for a major league baseball team. But once he got to first base at a TV station in his hometown of Cincinnati, where he was working as a prop man, Marty Callner knew directing was what he wanted to do with his life.

After his rookie years doing the news at the local station, Callner went to Cleveland and directed TV commercials. But the "group-think" of commercial production did not prove to suit his view of director-as-creator. So it was on to Boston and WBZ, where Callner directed the Boston Celtics and Red Sox games. It was in Boston that he came to the attention of a new team called Home Box Office.

As Callner recalls with humor, HBO "had about 400 subscribers" when he started directing sports events on a freelance basis for the then fledgling cable network. Once on staff, he helped get the HBO original-production show on the road with the first *On Location* program, *An Evening with Robert Klein*, shot in 1975.

HBO and its viewers apparently liked what they saw, because the growing network committed itself to "live" in-concert programming, first with the *On Location* series and then with the *Standing Room Only* series. Callner became the primary director for these shows, and began to make a name for himself in cable production. In order to attract top-name talent and please viewers, who were paying for HBO, the network went along with Callner when he increased the budget from \$250,000 to \$750,000 for *Standing Room Only: Diana Ross*, which was presented in January 1980. The production proved to be an important event for both HBO and Callner, who together proved that original productions for cable could not only rival



but surpass what was seen on the broadcast networks.

Since 1980, Callner has directed dozens of other specials for HBO and has won numerous ACE awards for his directorial talents. Both Callner and HBO have won a reputation for working with the hottest acts in the entertainment business with productions featuring performers such as Liza Minnelli, Fleetwood Mac, Hall and Oates, Melissa Manchester and Pat Benatar. Callner and HBO reached another high point with the 1982 production of *Camelot* starring Richard Harris. *Camelot*, even today, stands as one of the most elaborate productions not only for cable, but for all of television as well.

Today, Marty Callner is the creative force behind Callner Shapiro Productions in Los Angeles. Along with his partner, Mickey Shapiro, an attorney and manager of several noted rock groups, Callner is moving into new areas, such as music video with MTV, and the home-video market. **Videography** sent contributing editor Cynthia Katz (who first spoke with Marty Callner for her feature story on *Camelot*) out to the coast after NAB to talk with him. In his Beverly Hills "electronic hacienda," complete with off-line editing system and TVRO on the roof, Marty Callner provided **Videography's** readers with some important insights into the art of directing and much more, as you will soon find out.

Videography: Why did you decide to go into cable at a time when—to borrow an expression from Ted Turner—cable wasn't cool?

Callner: Actually, I was before Ted Turner. I know it sounds strange but I had a vision. When I was 16 years old, I said to my mother that we should buy cable television stock. And, we then made a lot of money. Cable was also a chance for a person like me who had come out of local television to get into an industry and have autonomy in my creative work. Because, literally, they didn't know anything about television.

I came out of WBZ in Boston which is a very good local television station. It's a Group W station and you have to learn how to do things without any budget at all. Cable was an opportunity for me to go into an area where my meager talents could be appreciated. They didn't know anything. If they were doing things in the traditional way, I would have had a tremendous fight.

That's how I went into it. I decided it would be better to be a big fish in a little pond than a little fish in a big pond.

Videography: How many programs have you directed for HBO to date?

Callner: I've done about 130 or 140. HBO to me was a tremendous opportunity—to be at the beginning and be considered one of the pioneers. We didn't know we were good or were doing a good job. It was that naiveté that allowed us to be good because we didn't know we were making mistakes. We had nothing to judge it by. We were a national network and we were all a bunch of people who came up from a lot of different places. We were sort of like the Los Angeles Raiders—renegades.

Michael Fuchs came out of William Morris. I came out of WBZ in Boston. A technical guy named Mal Albaum came out of PBS. We all sort of got together. It's like MTV today. I'm doing 10 specials for MTV over the next two years. There is the same type of naiveté and hunger and organization through chaos. It's very exciting to watch.

That's no longer true at HBO. They've become a bureaucracy, which anything that grows that fast will. And they have matured very nicely and they will continue to be a force in this industry forever. But there is something very exciting about starting up, a willingness to gamble and experiment.

Videography: Have all the shows you've done for HBO been on location?

Callner: I think I've shot one or two in a studio. But I'm thinking about going inside now.

Videography: Why is that?

Callner: Control. I think I can make an inside place look like a location. To me, they are all sets. They're all sound stages whether it's the Performing Arts Theater in New Orleans or the Forum in Los Angeles or my house. We know how to go in and take advantage of how to do it. And in the long run it's cheaper.

Videography: Many of the directors we have spoken to have talked with nostalgia about the days of live television. Did you ever direct live TV?

Callner: I came out of live television. In Cincinnati, all we had was live television. I used to direct a show called the *All Night Theater*. It was on from 11:00 P.M. to 7:00 A.M. every night. I did the news in Cincinnati and Boston. That was live television.

Those kids that direct the news—and they are kids because they don't pay them any money because all the money is in the talent—are doing some of the most difficult live directing there is. For me, I learned my craft in a lot of areas in Cincinnati. I learned the mechanics. In Cleveland, I learned about lighting and sound when I did commercials. In Boston I learned about sports. There's a tremendous amount of drama in sports. You use a lot of metaphors in sports. It's entertainment.

I would do specials, documentaries. I would do anything. And all of it paid off later without my even knowing it would. I would find myself in situations where I could apply those things. They would come out in strange ways. You file them somewhere back in your mind. When I was doing the Lenny Bruce special there was a piece where George Kirby does [the poem] *King Heroin*. I happened to see him on a TV show at four o'clock in the morning doing it and it stuck in my mind. And I built the whole special around that piece. That's how it ends.

HBO also gave me the opportunity to do comedy. We did Robert Klein, Steve Martin and Robin Williams. There's a tremendous amount of growth there.

Videography: How would you compare doing live TV to doing cable specials?

Callner: It's totally different. I miss the excitement of live television. With live TV, when you're done, you're done. There is a tremendous adrenalin rush. You can barely sit down in your chair when you're in the control room. It's reality. If you make a mistake, it's over. There's a certain amount of magic about live television that somehow never gets captured in the final analysis.

My wife tells me that my line cuts in a television show should just go on the air, and I should stop screwing around with editing it. I shoot with nine cameras and nine tape machines. I don't even do a line cut anymore. There's a certain amount of roughness and magic to the [line] cut that makes it more honest. Live directing is more of a documentary approach than using nine cameras and nine videotape machines to do Pat Benatar or Hall and Oates.

Andy Zall, at Complete Post, and I sat down one day and devised this system I call the nine-way. We take all nine cameras and put them on one frame by using three DVEs and making two passes with time code in the middle of the picture. The corresponding cassettes have time code to match wherever the picture was. What I ended up with was a screen with all my nine cameras on it with time code right in the middle of the picture. I don't have to put all the reels up. I can see if [camera] seven or six is no good. I can pull this one and that one. It's very effective.

What's happened is we have become filmmakers in television. At least I have. I use film techniques for everything. *Camelot* was shot mostly with one camera. But we miss something by doing that. We miss that magic. I often worry about that.

Videography: Did you always want to get into television?

Callner: I was a baseball player. I was a pitcher. I had directed a few plays in college. I was not exactly what you would call your class-double-A director.

My mother was an office manager at *TV Guide*. She asked me if I wanted a job. She was worried because I had no idea what I wanted to be. I was a late bloomer. I wasn't a particularly good student. I went to so many colleges it's a joke. I was more interested in playing ball, watching sports, playing cards or reading. Anything was more interesting than going to school. I was terribly bored. I finished school and I didn't know what to do. I thought I would sell insurance.

My mother said she knew this guy over at Channel 9 who was the promotion director. It was WCPO in Cincinnati. She said, maybe I can get you a job as a prop man. I said OK and she got me a job. I walked in and something hit me. Something bit me that day, and seven weeks later I was directing. It was amazing.

I was there 24 hours a day. I was engrossed and absorbed by it. I was very, very fortunate that I found what I was intended to do. I think everybody has a place but people get lost in their places because of circumstances beyond their control. What happens is that they don't end up doing what they should be doing. In a world of specialists, I was really lucky. Somehow I fell into where I should be.

That's how I got into television. I've always considered myself more of a director than a TV director. I direct first and think about the mechanics of television later. I think form follows content. I didn't always feel that way. After *Camelot*, I changed my whole philosophy on directing.

Videography: What happened?

Callner: I was a real form director. I tried to dazzle. With Diana Ross and Liza Minnelli I tried to dazzle. With *Camelot*, with all those millions of dollars, we tried to dazzle. It was very successful but it left something empty in me.

With a good movie, if the story is good, you hardly notice if the shots are good. I realized that while *Camelot* was a big success—and I directed all the performances and directed the play with a great actor, Richard Harris—the story in my

opinion just doesn't hold up. It's too long and too sacred. I love *Camelot*, but I noticed that something inside me was not satisfied. I changed my whole philosophy and said that content is more important than form. Form is glitz and glamour and that is what America will buy and that's because of the narrow attention span.

I'm worried more about content. I know how to make it look beautiful. I don't think that's enough to hold people anymore. There are enough beautiful commercials, rock videos and other things on. That's a given now. I think America is at a point now where people need to be entertained.

Videography: Why the change?

Callner: There used to be three television networks, but with the new technologies there's HBO, Showtime, MTV, and this and that. Before we knew it we were inundated. People's choices are much wider now so you can't dazzle them anymore. You have to give them some guts.

Videography: Are there any old TV shows, movies or directors who have influenced you?

Callner: I was influenced by films by Bob Fosse. To me he was the one who I felt could tell a story and tell it in a way. And Mike Nichols influenced me. *Carnal Knowledge* and *The Graduate* influenced me. So did *All That Jazz*, *Lenny*, and *Cabaret*.

In television I was influenced by Dwight Hemion. In my opinion he is the best shot-maker I have ever seen. From a substantive level I was influenced by Fosse and Nichols. From a level of form in the television world, Dwight Hemion is the only one who I can say I really respect. There is no one else in his league in my opinion.

Videography: I want to go back a minute to find out about what happened after you were a prop man and started to direct. What was your first break? Did somebody get sick?

Callner: For the first break, somebody left. I knew they had an opening for a director. I got real friendly with the production manager and said, "You are looking for a director and I have been directing for years. I'll do it and for the same money I'm making now—\$89 a week."

So they saw this kid full of piss and vinegar and they thought, why not? But they said they can't have any director for \$89 a week. They told me they would be giving me a raise. They said they would pay me \$100 a week. They gave me an \$11 raise, but to me it didn't matter if they paid me \$1 a week.

There I was, a director. There was this director who was going to train me. I actually had the Zettl television production book—the blue book—in my lap as I was telling this camera what to do. I didn't know what I was doing. The show was the *All Night Theater*. These guys at the station had to rotate to take this shift from 11:00 to 7:00. It was the worst and no one wanted to do it. These guys were in the union for 20 years and they had been through a thousand young directors.

All I had to do was back-time the movie and put the camera on the air. There I was in the control room with all this power. That was in 1969 in July.

Then I started getting into trouble. I was doing a lot of special effects. I'd call my wife at home and tell her, watch this. I would put color bars on top of the host. Eleven to seven was a chance to play. We were doing crazy things. One night the general manager saw the host on with the bars. He called me into the office and said he was going to fire me. But then the daughter of the guy who was directing the news was killed in a car accident. And there was no one there to direct but me. They said that I would be directing the 6:00 and 11:00 news.

This was something that you're supposed to train two years for. I somehow got through it. It was at that moment that my life changed.

Videography: So your hands-on training was trial by fire?

Callner: I recommend it for everybody.

Videography: Do you think a director has to have some special instincts?

Callner: I can't speak for anybody else. I don't really talk to



I've always considered myself more of a director than a TV director. I direct first and think about the mechanics of television later.

other directors. We are all sort of our own lonely breed. I don't know too many directors who are friendly with each other. It's such an intense, solo art. There always seems to be some sort of territorial competition.

But I think good directors like Bob Fosse and Mike Nichols have instincts. I think it's definitely a gut reaction. You have to size up a situation.

Videography: When you worked in Cleveland doing commercials, were you working at a TV station?

Callner: I was working at a production house called United Artists Productions. It also happened to be a TV station, WUAB Channel 43. I would be doing Bell Telephone commercials during the week and *Bowling For Dollars* during the weekend.

Videography: Why did you decide not to stay with directing commercials?

Callner: I was a terrible commercial director. If there was ever a world where there was no autonomy, that's it. I would have the account executive, production-house representative, creative head of the agency—about eight guys in there. They would be sitting over my shoulder telling me what they wanted. It was just awful. It was against everything I believed. To me, the meaning of the word director was someone in control of the product.

At the time, a friend of mine from Cincinnati was working at WBZ in Boston and told me they needed a guy to do sports. I was making \$13,500 at WUAB and they were paying \$14,000 at WBZ. I got the offer and off I went.

That was a wonderful time in Boston. They hired me to do sports and specials. I escaped commercials and Cleveland.

Videography: But you decided not to stay in sports.

Callner: Actually I did want to stay in sports. I directed all the Boston Celtics games. I did some of the Boston Red Sox games. I was doing a lot of NBA basketball and hockey. I sort of got into entertainment on a fluke.

I was working in Boston and a guy named Dick Stockton discovered me. He was one of our announcers. He was freelancing for HBO, which at the time had about 400 subscribers. He told them I was doing things differently. I was trying to be as creative as I could. I was going for the drama. I was playing the coaches against the players, against the fans. I was totally into it.

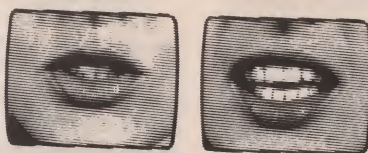
I thought I'd go to HBO and then to CBS and NBC and do the sports. They said they'd pay me \$200 a game. I would do a Celtics game, and then fly off to New York and do a game there. I was in heaven.



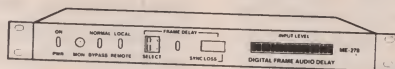
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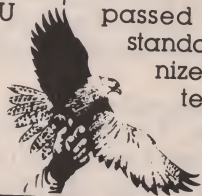


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Then HBO decided to try entertainment specials. We tried a special called *An Evening with Robert Klein*. At that time, in 1975, I was HBO staff. They hired me to give their network the look.

They got Robert Klein through a guy whose brother went to Haverford College. Klein was going to play the college and the guy, Brad Shriver, said, "We want to do Robert Klein at Haverford College." It cost us about \$30,000 to do the whole show. I didn't even use any close-ups. I didn't know what I was doing.

But for some reason the show was magic. I went backstage with Klein. To me it was like going into the locker room. No one had really done that on location before. I followed him through the bowels of Haverford College. John O'Connor at *The New York Times* found it and loved it. People around the country loved it. And a form was born from that show. HBO decided to do a series called *On Location* after that.

Videography: What was it like to focus on one performer with the comedy specials as opposed to directing sports?

Callner: What was difficult to learn was the timing of the comedy. How not to make a comment on the joke. How to anticipate the joke. I shot so many of them. You look at some of the early ones and they're dreadful. But as I did more of them, I really saw what they were all about.

Videography: Do you recall working with any performers who were consciously making changes in their styles to work in television?

Callner: I tried to have them not do that. I always work with the talent. I love actors. I love talent. That's where the money is. Even in my form days I always knew they were the money. I would always do anything I could to make them come off well and look good. I would tell them not to change their style and not to worry about the cameras. It would be a motivational directed performance rather than having them play cameras. It kept it raw and rough that way.

Videography: Were there budget restrictions in the '70s?

Callner: I'm often thought of as the person who was responsible for escalating the budgets in pay-television. I'd have to say that's somewhat true. I was able to convince HBO, with tremendous support from Michael Fuchs [currently president of HBO], that they really had to go first class. So the budget restrictions at the beginning weren't that strong. They were pretty generous with the budgets because they were getting good results.

The service was growing. HBO was becoming recognized in the press. No one inside the organization was ever embarrassed by anything we put on the air. When Diana Ross came on the air, it gave everyone a couple of months of feeling great about themselves. All of a sudden we didn't think we were the stepchild. In the beginning, we would call performers and ask if they would like to do a show for HBO and they wanted to know, who the hell was HBO?

We were able to create inner pride in the HBO organization by doing work like this. Everybody was against us. But then we could show them that we were doing stuff that was better than what they did, showing them they'd better wake up and look.

Videography: Did you ever develop any new techniques because of restrictions with budgets?

Callner: I really didn't do that until it was my own money. Once I became a packager, which is what I am now, I built my own studio and saved all that money in editing.

I adapted a new technique in lighting. I started to see where the fat was. I developed the nine-way I spoke about earlier. I make sure the lights are put on a truss before they go into the building, so I won't be slapped with a television cost once I get inside. You can get killed by the union [charges] if you go inside and you start rigging.

The editing studio is really a big thing for me. I just spent

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There is a tremendous hybrid going on. *Time* said that *Camelot* was a hybrid of film, video and theater. That was the ultimate compliment for me.

about 200 hours in here getting it down. Then I can go into on line and be there for 12 hours instead of 12 days. I walk in with a list and there it goes. I can do my effects in on line. For one-fiftieth of the cost of going to an editing house, I can do everything they can do except effects. With the money I saved on seven shows, I built this house.

Videography: Have you ever been attracted to working with film? Do you prefer to work with video?

Callner: I like a mix. There are things that are more applica-

ble for shooting on film, and there are things that should be shot on videotape. For instance, I don't think a concert should be shot on film. I think it's a waste of money and you can get almost the same look on video. I do think that a documentary interview should be shot on film—black and white.

I don't think you can get conceptual stuff on videotape and make it any good. I don't think you can get the feeling. I know I am a big user of videotape, but there is something about film. I am now at a point where I am using a mix.

My next show for MTV is with a group called Twisted Sister. The concert part is going to be more of a special than just a concert. I'm going to do two MTV-type videos on film, and I'm going to do the concert on videotape. On the Lenny Bruce show, I used black-and-white film for the documentary and color film for the filmed interviews. And, I also used videotape to tape the performances that night.

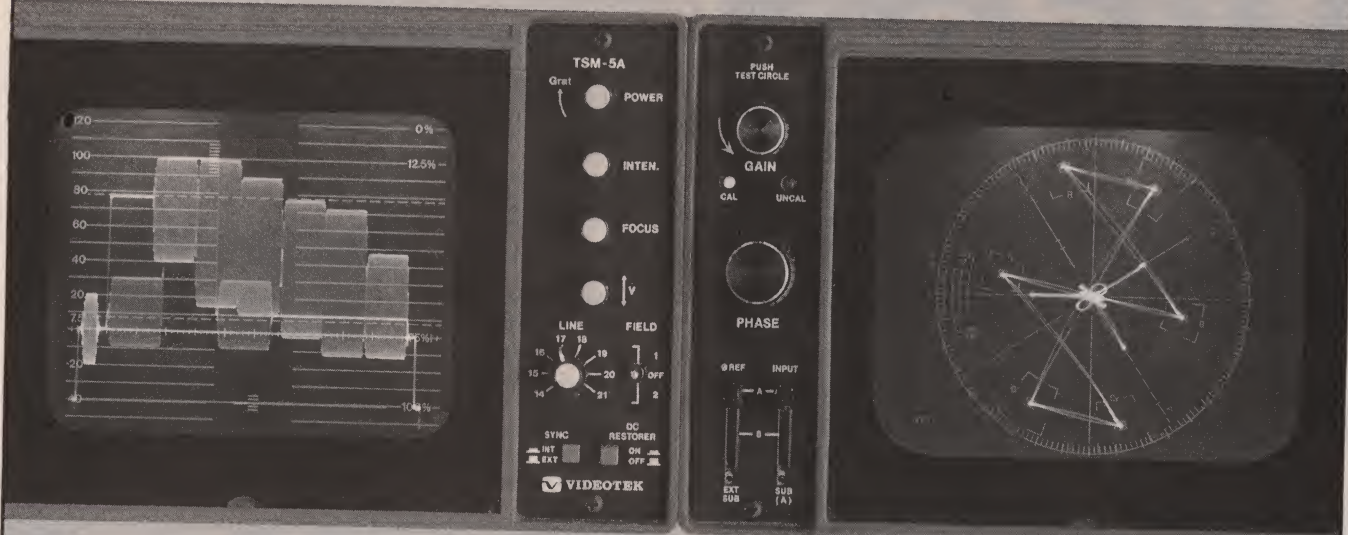
I think we can mix and match now. I would never want to shoot a movie on videotape. That's not my dream. But I do think that in any kind of event situation, you should use video, not film. I once used only videotape. Then I realized that film gives you such a luxury with the lighting. It is so forgiving in the lighting.

I think that lighting is next to God. I think it's the most important thing in the picture. I would spend so much time lighting videotape to make it look like film. When I did that same lighting with film I would say, wow, look how great that looks. If you shoot film with video lighting it is really a cool look—I mean directional and shadowy lighting. You really get a great look with film. The depth-of-field possibilities are enormous with film.

I am always going for a soft depth of field. I am always shooting with long lenses unless I want to see the background, and then I go wide angle.

I think there is a tremendous hybrid going on. *Time* maga-

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zine said that *Camelot* was a hybrid of film, video and theater. That was pretty much the ultimate compliment for me.

That's another thing that MTV has taught us—that film is acceptable. All those videos they do are not videos. They are films, although they call them videos. MTV taught America that film can work on the small screen if it's shot for the small screen. A film close-up lit with television lighting is a very interesting look.

Videography: What kind of techniques do you use to make the star look good?

Callner: Lighting, lighting, lighting. And makeup. I specialize in shooting women stars. The first thing I do is study and watch. Each person has to be shot differently. For Pat Benatar I had the camera at a 45-degree angle shooting down on her because that was her best angle. I put black hose behind the glass in the lens so we could shoot a lot of light and overexpose and give her a real 1980s' look.

For Diana Ross, we used low-contrast filters. She can take the angle from any side. For Stevie Nicks, I used heavy backlight and soft light in the front and magenta in the hair. I always try to make the star the best-looking thing on the stage.

There's a tremendous amount of lighting on the star even when the stage is lit. I've used 10 or 15 follow spots if necessary so I can have six back follow spots on the truss all with color changes in them. I also always use the same video man, Mark Sanford, who knows how to get that soft look. I keep lighting and lighting until I like what it looks like.

Videography: You said that you specialize in shooting women stars.

Callner: I seem to be able to make women look better than I can men. There is something special about shooting women because they like to be shot. Men don't like to be shot as much as women. They don't get into it as much.

I get involved with the sets, the lighting, the makeup, the staging. That's the only way I know how to work. I don't just go in and throw the cameras on. The best way to describe it is that I feel like the author.

Videography: It appears you have been given a lot of creative and artistic freedom from the people at HBO.

Callner: Totally. They are great people. They have given me a lot of autonomy. They have been very supportive. It's been a joyous experience for the past eight years. I'm moving on to other things because I want to do a different type of directing. Thank God they gave me the opportunity to be autonomous. Lucky for me.

Videography: What kind of technical developments would you like to see in video that would enhance your productions? More fixed-focal-length lenses? High-definition TV?

Callner: I think high-definition television is going to be very effective. There are two things that are coming in the '80s that will change things a lot. First there is high-definition television, and then there is stereo television. I don't think they can be underestimated.

I think the fixed-focal lenses will help. There will always be a place for video and a place for film. I like what's going on in editing with the laser-disc editing and the Montage.

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Videography

open it to outside clients if I'm not working with it. It's something we're just getting into. It will take us a year, but we're going to do it.

Videography: Do you know what you want yet for this editing room?

Callner: NAB just happened and I had somebody there. There are a lot of different things people are talking about. The Montage is the hot thing right now. Also, there's something going on with videodiscs. I, myself, think that's the way we're going to go. You just happen to be speaking to me on a day when we were discussing it here. I think I am going to become more of a total shop. I'll have my own editing and lighting equipment and all those type of things. Because I am doing so many shows, I can amortize those costs over a long period of time which makes it really cost effective.

Videography: What are some of the technical advancements in video which have impressed you the most?

Callner: The ADO has been the single invention that has impressed me the most. That's not necessarily just because of the effects it can do, but just what it can do to the television picture. You can move things around. You can cover mistakes. The idea is to use it so it doesn't look like the ADO. You know, the flying-picture syndrome.

Betacam is a tremendous step technologically for video-makers. We are able to go out and do everything with one unit. It's a tremendous camera. I would like to see the remote equipment get better. It's still too light-sensitive. It still has the microphonics problem and the still-image problem. I'd like to see some more fixed-focal lenses. I know they have been trying that.

Videography: Could you describe what your responsibilities are in a typical HBO production?

Callner: Every show is different. I can describe two different shows to you. *A Toast to Lenny Bruce*, which I just did, was a

show I had to create from a blank piece of paper. There was nothing there. It's a nonadapted type of directing.

Concert directing is more of an adapted kind of directing. What they've done on the stage, you're going to figure out how to bring home. We always went into a concert and changed everything and made it ours, but we made it appear that it was live. So my responsibility is creating from scratch.

Every time I walk in I throw out everything and start again, unless I'm working with people like Hall and Oates, who have a fantastic lighting grid.

Videography: I realize it's a very broad question, but you are a director who is known to get very involved.

Callner: I get involved with the sets, the lighting, the make-up, the staging. That's the only way I know how to work. I don't just go in and throw the cameras on. That's the only way I know how to work.

There's another director I should mention who is influencing me today, and that's Russell Mulcahy. I think he is right up there. Television is changing and we have to change. There are more special effects than there were a few years ago. It goes in cycles. There's a content cycle and then there's a form cycle. Then it becomes a glitz cycle. We are in a Busby Berkeley era right now.

I guess the best way to describe my responsibilities is that I feel like the author. If it's good it's mine, and if it's bad it's mine. I've had both.

Videography: With all this equipment around, I was wondering if you do the off-line editing yourself? What kind of equipment do you have here?

Callner: I edit myself. This is a Sony system. It's an RM-440 controller with four 5850 VCRs and a switcher. I also have a Sony compact disc and receiver with a Drake stereo adaptor. I have a Beta Hi-Fi in my studio, a Pioneer LaserDisc, Panasonic VHS, Sony cassette deck, Urei speakers. It's complete with

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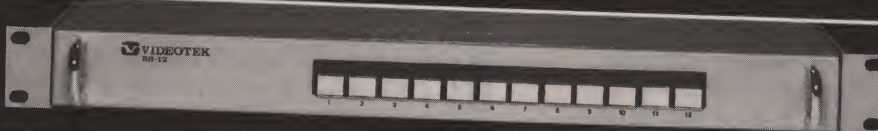
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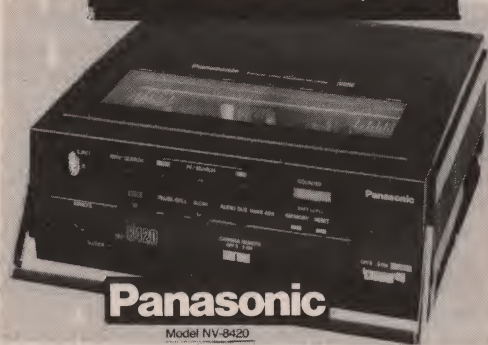
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whisper fans if it gets hot. We have a computer to generate a list we can take into the on-line room.

It's all here in my house. It cost us about \$250,000 to set it all up. All our decisions are made here.

Videography: You talked about the ADO before. Which DVEs are you using and what effects do you use them for?

Callner: I think they are very effective tools. I use them but you don't usually see them. With a Mirage you can bend the picture. For sports, the Mirage is great. You can do page turns. But I use them differently. I use them to create a look. It becomes a theatrical effect. It's something that can be done in another way almost like a film animation stand.

[Plays tape.] I'll show you some of the ways I used it at the end of the Lenny Bruce show. We filmed the signature on a piece of paper with a film animation stand. We took it into the video room and did a delay on the ADO. It appears as if there is a lighting shadow created as the camera mattes across. That's not an obvious effect but it's one I've used by combining film and videotape. It gives you the illusion of lifting the signature off the paper. It took something flat and gave it three dimensions. I use the ADO to give me depth and lighting. You need depth in content, depth in the technical.

Videography: Have you used any of the electronic graphics systems?

Callner: I used the Paint Box for a special I did last year. I like the way it looks, but I don't think it is cost effective at the present time. I used it for an opening, but it was very expensive. Once again, I think it is very effective in sports. There's something about seeing an immediate painting of somebody you've just seen slide into second base.

The problem is there are only so many things you can do with the Paint Box. Then everybody becomes the same artist and it becomes overused.

Videography: Are the DVEs and graphics systems still enhancing production or are they becoming crutches?

Callner: They are becoming crutches. I think the ADO is overused. The Mirage and the Paint Box are overused. We'll get tired of them. We went through the effects before. It used to be the star filter and then it was something else.

They get used up so fast. You had better learn to direct without effects. Because when the time comes when it's no longer fashionable to have those effects, you won't have anything. They're very effective in sports and news, but in entertainment I think you had better tell a story.

I want to show you another way I used the ADO. [Plays tape.] At the end of the show I wanted to create a gallery of pictures. I used the ADO over three passes. I built a background with the pictures on the ADO. I wanted to change the pictures inside. I could have done it on film, but it was very cost effective with the ADO. I did a 750-frame match dissolve. The pictures change and it looks like there is a slide projector and it becomes a multimedia event.

This is something we can now do on video. This is the kind of use of the video effects that I do like. There's nothing flying around in the frame. But I can use the ADO to create effects instantly that once took a long time to create in the lab on film. You can come in with an idea and you use the video effect to create that look. I think the mistake is when you come in and say, give me a look. It's the same thing with the Mirage and the graphics systems like the Bosch.

I am working with a special effects company in Columbus, Ohio called Cranston/Csuri for my MTV specials. We are going to try to blow up a band on stage and have them re-form into their own parts. When this comes out I'll know whether I have failed or not.

The problem is it's all graphics now. It's all squares, boxes and hard lines. You really can't animate the human form like you can with a cartoon. We are not sure how we are going to do it. We think we'll have to use some type of Ultimate system along with it. We are experimenting.

Videography: Going back to some of the directing tech-

niques you use in working with video equipment, is there a minimum of iso-feeds that you like to use?

Callner: I like to iso every camera. Anything else is macho. I think the days of trying to prove you can cut a line show just like a live show is stupid. When I get to the editing room I want to make sure I've got it. I don't want to sit there and say, why don't I have that?

Videography: How many do you use?

Callner: For concerts and music I use nine cameras and nine VTRs. For everything else I use a single camera unless I'm doing comedy. I don't iso every comedy camera. I actually use three cameras for comedy. As long as I have this facility for editing, I might as well have it [isos]. It's not that much more money for another tape machine.

Videography: What is your opinion of the production values on broadcast and cable television?

Callner: I think they are all pretty weak. I think the best production values are on MTV. Broadcast TV doesn't do variety specials anymore. When they do, it looks like it's down and dirty. I think it's true with cable too. On MTV everything knocks me out.

It's a little different to make production values good for three minutes than it is for an entire hour. You can spend \$150,000 for a three-minute video and make it look really spectacular. But for an hour show you take that three-minute video times 20, and you've spent \$20 million. That's very expensive. When we do that new series hopefully we'll try to make it cost effective.

Every time I save money in editing, it's more money I can put on the screen. If the budget is \$500,000, I can save more money in the lighting and I can spend more on the screen.

Videography: You've talked about some of the new areas you are getting into now. Could you tell us about your new company?

Callner: I just formed a company this past December with Mickey Shapiro, who is the lawyer and manager for Fleetwood Mac. He's a guy with vision. He charted three groups last year. They are Eurythmics, Culture Club and Big Country. Everybody laughed at him then. He is my partner in a television production company called Callner Shapiro.

Mickey complements me in the area of business. He does something I know a little about and I do something he knows a little about. I know a lot about some things and he knows a lot about other things. We have combined that to form a partnership. I make the product and he can sell the product.

We are not going to do straight concerts. I think that's become boring. What's happened is that we've become inundated. The concert, like the effects, became overused. You can only shoot a guy so many different ways. These shows are going to be a hybrid. There's going to be an interview section, a special effects section, a concert section and a video section. They are going to be a hybrid of all those different elements. In effect, the rock-and-roll groups have become the '80s' television special.

Videography: You've had producer credit on many of your HBO specials.

Callner: I produce and direct all of them. I started producing because I wanted more autonomy. The way it used to be set up in television was that the producer was the boss. I believe the director is the creator. I just couldn't work with anybody so I became the producer. The first show I produced was the Diana Ross special.

I live this stuff. To me it's not a business; it's a way of life. When you come in here and I show you something I've done, I want to make sure that I've done it. In television, the only way to get the autonomy is to produce and direct.

Videography: Do you have any interest in writing?

Callner: I wrote the Lenny Bruce show. I'm more of a conceptual writer than a dialogue writer. But I love to write. Directing and writing are pretty much the same thing, at least the way I direct. There are some directors who take a script

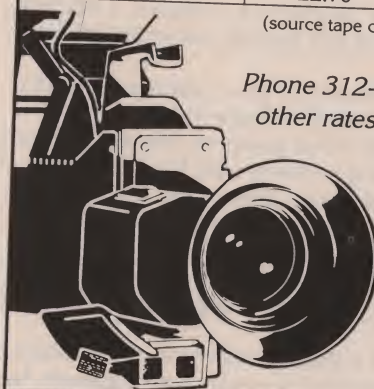
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and direct what's on the page. There are other directors who try to change what's there and directors who try to make it better.

Videography: Have you ever thought of doing any motion pictures for theatrical release?

Callner: Every television director's dream is to do a theatrical motion picture. That's all we think about doing. The liberty of a motion picture gives you a lot more time.

The thing about HBO is that they trained me to do movies without knowing it. Because they didn't have commercials, we had to make transitions from the beginning to tell stories. It was all cinematic style from the beginning. *Camelot* was all cinematic style because I couldn't say, we are going to be back after this commercial. I try to see a movie almost every day if I can.

Videography: As someone who has been so involved with HBO, I was wondering why you think it has been so successful?

Callner: That's a really interesting question. I attribute their success to being first and having the smarts to know what to do with it.

Videography: I'd like to find out more about your production company. Are you involved in home video?

Callner: We have home-video partners. We are partners with Pioneer Video. We are partners with Virgin Records in London. For the Twisted Sister project for MTV, we are partners with Embassy Home Entertainment in the United States. These shows are not only for MTV but they are also for home video. They are really created for home video with MTV as the first window and then they go day and date into the home video market.

I think that home video is the pay-television of the future. I think that's where everything is going. Pay-television has saturated the market and a lot of people are getting tired of

paying for it. In Los Angeles, you see the same the film on Showtime, HBO, The Movie Channel and Z. There are nine million videocassette machines in the United States right now and there are 30 million in the world. Right now home video is the most exciting thing happening. People are buying music tapes. They are not renting them; they rent films.

The Lenny Bruce program is going to home video and it's going to be called *The Complete Lenny Bruce*. I have three volumes on it, which is expanded on what I have here. Home video is paying good advances and they are serious players. It's even more convenient than pay-TV.

Videography: So your production company is going to be doing projects for cable and home video and other areas.

Callner: We have a staff of seven or eight people which is expanding all the time. Hopefully we can train enough people and turn out a couple of directors.

Videography: That brings up something else I wanted to ask you about. Where does someone today go to receive training as a director?

Callner: A production company like this offers tremendous opportunity. You get to sit with the director and work with him. It's almost like local television. If you get involved as a director's assistant with someone who is really busy, then eventually you are going to start directing some things.

Videography: Do you have any idea what you would like to be doing in five years?

Callner: I have no idea. I think circumstance and life-style dictate a lot of what you do. Things happen in your life. If you had told me two years ago that I would be doing a band called Twisted Sister for MTV, I would have told you to have your head examined. I was only into shooting superstars back then and now I am into a whole different type of thing. Besides, I don't know what the world will be like in two years.

Videography: Thank you, Marty Callner.



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SPECIAL **nab** WRAP-UP

Jewelry, Luggage, And Other Goodies

The company is called Gold Nugget. They were located in Booth 628 of the South Hall of the Las Vegas Convention Center in the midst of the 1984 International Exposition of the National Association of Broadcasters, better known as the NAB Show. Gold Nugget, of San Antonio, has no relation to the Las Vegas casino of almost the same name. Neither did they appear to have much relation to the other exhibitors at NAB.

Gold Nugget had jewelry. Not video jewelry (despite the fact that everything from color bars to vectorscopes is now available in lapel-pin form)—just jewelry. Gold Nugget was doing a brisk business with exhibit attendees. That much they had in common with other exhibitors; almost everyone seemed to be doing a brisk business on the floor.

There was, for example, Gralan Distributors, of Baton Rouge, not far from Gold Nugget. Gralan was selling luggage. No, it wasn't video luggage; it was just luggage. However, whereas the best-known suppliers of video jewelry were located over 2,000 miles from the NAB exhibit floor, at least one supplier of video luggage, Fiberbilt, New York, was located right next door to Gralan.

And, if Fiberbilt's wares didn't encourage you to pack it all in then and there, there was plenty of other luggage at the show, from Thermodyne's (Long Beach, California) "everything-proof" cases to North Bennington, Vermont-based K&H Products' giant production case with thick wooden rods for your bearers to grasp as they trek. Still not satisfied? Telepak San Diego was showing soft cases for some products that weren't introduced until the show opened, and, if you designed something on the show's last day, you could still get a case for it by wandering over to Kangaroo Video Products, La Mesa, California. Here, a dedicated team of seamstresses was actually sewing cases on the spot! It was that kind of NAB Show.

Yes, there were new cameras, new graphics systems and the like, but you've probably read about most of them already. The most acclaimed star of the show, Montage's editing system, was the cover story in the April issue of *Videography*, and that came out before

the NAB Show opened. There was so much advance publicity about the exciting new gadgets that were to be introduced that *Broadcasting* magazine was moved to proclaim, "By a journalist's standards, the equipment exhibition... was rather dull."

Even as attendees picked up plastic shopping bags to fill with what is euphemistically referred to as "literature," they found that an amazing new concept had pervaded the show—some bags were pre-filled, lest the holder forget to stop by the filler's booth. Doug Loney, editor of the Canadian publication *Broadcast Technology*, remarked upon spying the mounds of "news" releases awaiting him in the press room, "Wouldn't it be great if news releases were only issued when something was really new?"

And yet, where else but at the 1984 NAB Show could video enthusiasts discover a wheelchair with motorcross tires, handlebars, caliper brakes and attachments for lights and microphones? It's called The Stand-up/Sit-down Dolly, and Keylite, Burbank, will sell it for \$2,995, or rent it (packed into a case a mere 22 inches across) for \$40 a day.

Wheelchairs don't do much for you? Well, how about computers? Your accountant has issued you an ultimatum: You can buy an editing system, or you can buy an IBM PC. You grin at the challenge because you've visited Merlin's booth, where the old magician (actually Sierra Madre, California-based Calaway Engineering, in this case), has come up with a couple of plug-in circuit boards that will turn your PC into something that even looks (with the optional color-coded keyboard) like a CMX editor (it's also list-compatible with ISC editors).

And what do you do with your newly justified computer when it's not editing? Special video programs for budgeting and the like have been rampant for quite some time. A new one is called The Bottom Line, and it was almost invisibly squirreled away in New York-based Camera Mart's booth. The Bottom Line is said to be comprised of "templates" for Lotus Development's top-selling 1-2-3 program, and it'll do budgets perhaps

even more easily and flexibly than some of the other programs. What's interesting about this one, however, is that it'll also generate camera shot sheets and production formats that keep cumulative timing.

The invisibility of The Bottom Line was easily explained by the huge amount of equipment crammed into Camera Mart's booth. For instance, Ikegami's brand-new HL-95 camera was there, shooting a set lit with—could it be?—fluorescent lights. Not just any fluorescent lights, these were New York-based Lerner Media Systems' Softube softlights, using ultra-high output tubes that generate 125 footcandles at six feet, while drawing just 4.6 amps (three can be plugged into a single household circuit). The fixture folds up; the lamps don't, but if you don't intentionally or accidentally try to fold them, they're supposed to last 10,000 hours. Lerner claims the bulbs are balanced to a color temperature of 3,200 degrees Kelvin. Color temperature is somewhat meaningless when dealing with fluorescent lamps, and, to the eye, the bulbs appeared an awful lot bluer than 3200 degrees, but the Ikegami camera seemed to think the light from the Softube was the same color as that from a genuine 3,200-degree incandescent lamp.

Phoebus Manufacturing's Ultra Arc spotlight was unquestionably bluer than 3,200 degrees Kelvin. On the other hand, stuck way up in the rafters of the exhibit hall, it had no trouble being aimed by a tiny controller on the floor. And, if you can wait, San Francisco-based Phoebus claims that the next model (not at the show) will automatically follow you around the floor with no operator intervention, if you'll simply wear a special reflector on your lapel.

That same reflector, or perhaps a different one, will allow Elicon's robot arm to follow you with a camera, the arm moving as fast as six feet per second to keep up with you. Again, the auto-tracking version wasn't on the exhibit floor, but the one that *was* there, in a sort of motion-control ghetto carved out of the radio exhibits, was responding quite nicely to voice commands. Elicon, of Brea, California, calls it (her?) SARA (speech-activated robotic arm), and it's on its way to Beijing Studios in China.

Not in China, but in the Outer Mongolia of the exhibit hall (right behind Elicon), at the booth of Audio Engineering Associates, Pasadena, California, was a phonograph record-cleaning machine that washes and dries both sides of a record in 15 seconds. Most of the machines are available with an adaptor for laser-read, theoretically-impervious-to-the-environment Compact Discs. Nitty Gritty also offers an adaptor for those with RCA CED video-disc players.

Fascinating as it was, the Nitty Gritty was not the star of the AEA booth. That honor must go to the Studio Technologies Model AN-1 Stereo Simulator. It costs \$550 and works incredibly well, both to the ear, and to the eye studying a phase scope and calculating stereo separation and mono compatibility.

Phase scopes, stereo separation, and mono compatibility were hot topics at NAB 1984 even before the show opened. A hot session on stereo television sound, held the day before the exhibits opened, was standing-room-only, as representatives of ABC, NBC, PBS, and others aired their views. It was there (and only there) that a portable stereo phase meter from Recording Studio Services, of Bayshore, New York, was shown. The exhibit floor, however, was far from devoid of those devices critical to the success of stereo television sound.

The Real World Technologies Group, Costa Mesa, California, introduced two MonSters at the show. Not exactly phase meters, these Mono-Stereo energy coherency devices compare the energy in the left-plus-right (sum) channel with that in the left-minus-right (difference) channel, and tell you whether you're in the ballpark, or whether your stereo or mono is wreaking havoc with your listeners. One MonSter stands alone, the other makes indications on a TV screen as part of Real World's uniVUer video-keying audio level meters.

Dorough, Woodland Hills, California, showed its loudness meters measuring sum and difference channels, and B&B Systems, Valencia, California, came up with a lower-priced stereo phase and level monitoring system (the AM-2) by leaving out the time-code verification of their original AM-1. Inovonics, Campbell, California, introduced the TVU, an audio-level meter with video indication.

The most extraordinary video-indicating audio display device at the show, however, was probably the Forox (Stamford, Connecticut) VMP Sound Track Display system. It monitors eight or 16 audio tracks on a single screen (not a first), and lets you see what the level is going to be *seven seconds before* you actually hear the sound! No, it's not utter magic; you do have to make a preliminary pass through the device, at which point it compares level and time code. Thereafter, on the basis of time-code readings, it recalls from its memory the upcoming levels, and scrolls them across the screen. It's a great way of determining when to open or close the fader of a particular track.

But what if you don't yet have multi-track audio? There were plenty of organizations spaced throughout the exhibit floor, offering everything from ¼-inch to 2-inch tape widths with two to 32



Sony's PCM-3102 with DASH.

tracks of analog or digital sound. Sony offered a ¼-inch machine (PCM-3102) that records two digital audio tracks using the DASH (Digital Audio Stationary Head) format agreed upon last year by Sony, Matsushita, and Studer. Just to make things easier on editors who'd rather use razor blades than computers, the machine also records two analog audio tracks. Not to leave out those who prefer computers to razor blades, it also records a time-code track, and to keep everyone happy, it records a control track—all simultaneously, on ¼-inch tape.

Before you go "whew," however, you might want to check out the Fostex (Norwalk, California) A-8. It, too, is a ¼-inch audiotape recorder with stationary heads. It does not record a control track, a time-code track, or two digital audio tracks. On the other hand, it does record not two, but *eight* analog audio tracks (another Fostex machine puts 16 tracks on half-inch tape). How good can eight tracks on ¼-inch tape be? Fostex claims a weighted dynamic range of 75 dB, a frequency response of 45 Hz to 18 kHz, and crosstalk of -55 dB between channels.

Incidentally, even the 16-track machine will fit into the space normally allotted to a plain old two-track recorder, opening up some interesting possibilities for remote trucks. Of course, just running 16 audio cables around for monitoring those signals can be a problem, not only in remote trucks, but also in large plants. Broadcast Technology (not the magazine, but the Ronkonkoma, New York audio equipment manufacturer) had a possible solution, the Vector 4000. You stick up to 24 different audio signals into the VT 4001 transmitter and connect two wires to the output binding posts. At the other end, you connect a VR 4002 receiver, and out pops whichever channel you wanted to listen to.

Combining different signals onto a single wire is a technique that has been used for years in both audio and video. Thomson and NEC both showed their separate techniques for squeezing two

video signals onto a single network transmission circuit (because the techniques are so different, they could be combined for four channels on a single circuit, if someone could figure out what to do with the other two audio channels).

Videoplex, however, goes beyond even a combined Thomson/NEC system. Demonstrated in the back of E.J. Stewart's truck in the convention center parking lot, Videoplex takes up to 16 different video signals (even nonsynchronous) and combines them onto a single wire. However, unlike the Thomson, NEC, or even Vector units, it never separates the signals again. Instead, it gives you the option of monitoring or recording all 16 images on a single screen or recorder. Designed as a cable-television sample channel and also for use in security situations, the Videoplex seems to lend itself to large, multi-camera productions where each camera is recorded on a separate tape. The drawback? For another year, Videoplex (also available in a nine-input version) is strictly black and white.

Still, the fourteen black-and-white monitors that are the heart of the Montage editing system didn't seem to deter the crowds that made their way to that company's booth, delighting the other exhibitors in the Siberia of the television exhibit floor. The idea of showing multiple frames of video simultaneously as an aid to editing is a natural. So, naturally, the idea has spread.

Since no one outside of Montage (West Concord, Massachusetts) has much idea of what went on behind their closed doors prior to their demonstrations, it's hard to say whether their multiple monitors or Asaca's multiple images on a single monitor came first. Certainly, **Videography** seems to be the only publication that noticed Asaca's Edit Viewer at the 1983 NAB show.

This year, Asaca's AEV-300 could be seen not only at Asaca's booth, but also at CMX and at ISC. In the Asaca booth, it was seen in all of its latest glory, including an audio indication traveling along the edge of the pictures like a film sound track, and with an accessory tablet designed to transform a personal computer into a rough, cuts-only editing system.

Meanwhile, San Jose-based Apert-Herzog's STEP (select the edit point) offered yet another version of the multiple-frames-on-one-screen concept. In black and white, with no audio indication, it's considerably less expensive than Asaca's, but STEP is available in color versions with audio indications as well.

The Lucasfilm EditDroid, by Convergence, conjured up images of R2D2 and C3PO sitting in an editing suite, doing one's bidding. Well, the lovable *Star Wars* characters were there in the brochure, all right, but the editing requires a



Spectra Image's disc-mastering machine.

human being. EditDroid offers none of the multiple-frame-edit-point selection offered by Montage, Asaca or Apert-Herzog, but it does offer other interesting features that made some at the show prefer it even to Montage's system.

Let's face it. Since 1971, when SMPTE time code was introduced, video editing has largely been numerically based (though TRI, and, later, Convergence, did wonders for single-image visual scanning). Both Montage and Lucasfilm have taken radical new approaches to editing. Montage's is extremely visual (the first unit was almost installed without putting labels on the keys); Lucasfilm's is extremely verbal. Montage claims to be the pictorial equivalent of a word processor; the same description could be applied to EditDroid.

Words—production notes, scene descriptions, reel logs, etc.—are masterfully manipulated by EditDroid on a computer screen with extremely high-quality graphics. Words that are spoken can be slowed down, yet remain intelligible, so that an appropriate edit point can be selected. And the system demonstrated used videodisc players for extremely rapid access, though it can also use even 1-inch type C recorders, allowing the EditDroid brochure to answer the question "Is this an off-line or an on-line system?" with a simple "Yes."

There was no question that the videodisc players made EditDroid a more exciting system, however. Videodisc players also made Ampex's ACE a more exciting editing system at the 1984 NAB Show. EditDroid used Sony players; Ampex used Spectra Image's. The latter can deal with two different scenes on the same disc simultaneously, and can locate any point in less than one second. Spectra Image, Burbank, was also offering Hollywood producers an overnight disc service, which beat even the 24-hour service announced by 3M and Pioneer at the show, and will master not only standard 30-frames-per-second discs, but also 24-frames-per-second discs (for playback and editing only on Spectra Image equipment).

For those who can't even wait as long as overnight, Panasonic introduced its first full-motion videodisc recorder (TQ-2023) that'll handle up to 13.3 minutes on an eight-inch disc, with a maximum access time of just half a second.

Not for recording full motion, but rather for recording still frames on a videodisc, was Precision Echo's (Santa Clara, California) Frame Star for just \$5,000 (so new, it was named at NAB). And for those who can live with ordinary disc players, but need something better than consumer units, Pioneer intro-

duced a new line of professional players, all with solid-state lasers, all front loading, and all priced at less than \$1,500.

Which brings up Henry (which might be an acronym for highly expensive? Not really, yet. . .). Henry was neither in the convention center nor in the parking lot, but, as is customary for Quantel's startling new innovations, was sitting in a hotel suite.

Henry is an editing system? Henry is an animation system? Henry is a keying system? Henry is definitely not available, and is probably going to cost more than

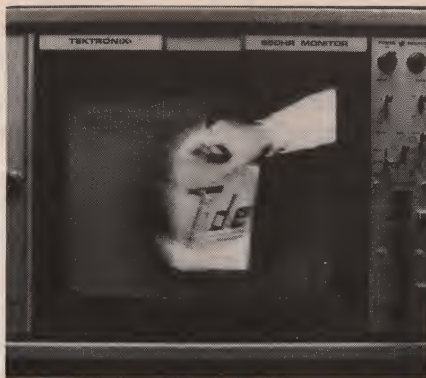
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any other single piece of video equipment when it is introduced. On the other hand, if it could offer much the same editing flexibility as the Montage, with essentially instantaneous access time, plus the ability to add infinite layers of keying with no degradation, and the ability to squirt out a finished program instead of an edit-decision list requiring assembly, might that be worth more than any other piece of video equipment?

Henry is digital, conforming to the SMPTE 13.5 MHz, 4:2:2 sampling system. It has a certain amount of memory (about two minutes in the demonstrated unit, but everyone at Quantel just grinned and twinkled their eyes when asked if that might be expanded). It has the capability of multi-image viewing, something like that offered by Montage, Asaca, and Apert-Herzog, and it has a keyer which, operating in the digital domain, could probably add layers forever. The rest, according to Quantel, is up to you, if the product ever appears at all.

Appearance was not a problem for RCA's CCD-1 camera. Last year it was a prototype in a hotel suite; this year it was on the exhibit floor. Last year, it offered dazzling dynamic resolution—the ability to capture moving images with a clarity never before seen in either television or movies; this year, ditto. Last year, the



Tube camera, left, vs. RCA CCD-1, right.

RCA CCD camera offered amazing highlight capability—it could shoot right into a light and move around without causing comet-tails or blooming, and it could show you facial details of someone standing behind the light; this year, ditto. Last year it was an incredible prototype, aching to leap into the marketplace; this year the CCD-1 was in the marketplace, but maybe it should have stayed a prototype.

Demonstrated next to a Sony Betacam, with the screen split to demonstrate both cameras on the same monitor, the CCD-1 beat the pants off the Betacam when it came to dynamic resolution, and was so good at highlights that it exceeded the capability of the monitors

to keep up, so there was lag even in the CCD-1's pictures. However, when it came to plain old ordinary pictures, RCA's demonstration was a good incentive to buy a Sony camera. One viewer interested in purchasing the CCD-1 explained, "It can't be as bad as it looks."

This year, next year's RCA CCD camera was in a hotel suite, and it looked better in every regard than the CCD-1. Oh, well.

After watching the Betacam demo at RCA, NAB goers could step across the aisle to see more Betacam demos at Sony Broadcast. It's hard to say whether RCA or Sony had the larger booth. It's easy to say that either booth was probably bigger than the complete exhibit area at the SMPTE Television Engineering Conference.

Sony had so many new product introductions that it was virtually impossible to find them all. Sony is now selling what they call a "complete" high-definition teleproduction system. It lacks test equipment, but you can now buy that, and HDTV monitors, from Asaca. If you don't care for Sony's cameras, Ikegami is selling two, including an HDTV version of the EC-35. Sony, however, remains the only source of an HDTV recorder.

As was expected, Sony introduced a 40-cassette Betacart system. Unexpectedly, Asaca unveiled a 300-cassette system for the Betacam or other formats.

At Sony there were also new touch-screen monitors, new 3/4-inch video-cassettes, a whole new series of VHF wireless microphones with complete tuning capability in both transmitters and receivers, and an absolute knock-out digital audio demonstration (with a digital audio mixer nearby, but not actually involved). There was also a strange theatrical demonstration showing an actor moving through a series of 15 different monitors, occasionally with one body part in one monitor and other parts in different monitors, and a new Betacam costing under \$10,000, and weighing less than nine pounds, fully loaded. Even that wasn't all, but most visitors had a hard enough time finding their way around Sony's booth as it was, not counting the hospitality suites or a second Sony booth in the radio area.

Sony did not offer the equipment necessary to hoist a jet fighter off a stage floor and get it to bank and strafe on cue. That equipment is available from Grosh Scenic Studios, Hollywood, which was also showing pictures of a painted scrim they made for Rod Stewart's international concert tour that featured a woman whose very fingernails were about the size of a stagehand. And the scrim went all the way from her head to her toes. It was BIG!

On the other hand, New York-based Rebo Associates' White Truck was little, especially compared to the monsters

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IV7

both inside and outside the exhibit hall. (The San Francisco-based One Pass truck seats 12 luxuriously in the control room, and has a built-in bar.) Rebo's truck will handle up to six cameras and four VTRs, yet it gets about 18 miles per gallon and fits in a larger parking space. Built by ABP Systems, Freeport, New York, part of its size reduction is due to the use of fiber-optic camera cables.

Now, let's say you wanted to use fiber-optic camera cables. How would you find them? You could look through back issues of **Videography**; you could search through equipment directories; you could pore over all the "literature" you've picked up at NABs. Dr. Walter Black of Black's Communication Consultants, Las Cruces, New Mexico, has another idea.

If you own an IBM PC, Apple IIe, Kaypro II, Sony SMC-70, Commodore 64, or Tandy/Radio Shack TRS-80 computer, you'd just insert one of Dr. Black's Search & Compare disks. A few key-strokes and you'd instantly find not only all of the manufacturers of fiber-optic camera cables, but also a comparison of their specifications. You could even ask to see specifications only of those products that met certain criteria.

That's the way it works in theory. In practice, Dr. Black is waiting to receive lots of specifications from lots of manufacturers. So you can use Search & Compare, but then you've got to pore over literature, directories, and publications to fill in the gaps. Some day (sigh!).

If Search & Compare couldn't save you lots of time, at least other companies on the exhibit floor were trying to save you lots of money. Transimage International, of England, had a gizmo, the TS-102 Time Sharer, that lets four VTRs share a single time-base corrector (under certain conditions). Salt Lake City-based APIS Corporation's Graph-Pac offers the highest quality color graphics, plus color bars, countdowns, a time-code generator and reader, and more, in a very inexpensive package (\$9,995)—as long as you don't need to generate the

graphics yourself. CEL Electronics, also of England, had the least expensive digital video effects (including 1.5 percent expansion, for blanking correction), as long as your effects don't have to look as perfectly smooth as those from the big boys.

Washington, D.C.-based Picture Management Systems' Photo Store is supposed to replace a complete photo morgue with a videodisc and a computer disk that catalogs it. Video Engineering Services' Electronic Technical Director might replace an expensive switcher that had elaborate memory systems with a less expensive one that offers digital control. It's a digital controller for such devices, and can even "learn" operations as you perform them. Leitch, Don Mills, Ontario, chopped the cost of digitally generated test signals to \$3,500 with the DTG-751, then Fortel, Norcross, Georgia, chopped it even farther, to \$2,750 (\$2,000, if you bought it at the show) with their Digitest.

But all was not money saving at the show; some was money-making. McGraw-Edison was showing AM radio stations how to control electrical current for power companies via phase modulation and make a few bucks on the side. Silent Radio, on the other hand, offered signs to be hung in pizzerias (or other retail establishments) controlled by either FM subsidiary carriers, or data in the vertical blanking interval of a television station. Trying to sell a client outside your listening area? Century 21 Programming showed an AM transmitter that fit into an automobile trunk.

The list could go on and on, from the contact tape microphone said to be "flat from a tenth of a hertz to channel six," to the windmills and solar cells for operating remote transmitters, to the audio circuit that kept working even while you shorted it out.

There was one exhibit, though, that was flabbergasting. Located in the EEG booth, amidst the various closed-captioning devices that Farmingdale, New York-based EEG makes, this con-

sisted of a courtroom-type stenotype machine, with wires connecting it to a computer, the computer connected, in turn, to a captioning encoder, creating captions ultimately visible on a TV screen near the stenotype operator.

The heart of the system is a computerized dictionary that translates stenotype into English. The curious would wander over and inquire of someone standing nearby, "Gee, what's going on here?" The trained operator's fingers would tap on the keys with the result that, at about the same time the visitor said the word "here," the entire question appeared on the screen in perfectly spelled English. No matter how fast one spoke, no matter how complex the discussion became, it was captioned, live, as it happened. Wow!

Once again, an NAB show has presented everything that can possibly be invented. By a journalist's standards, next year's show will undoubtedly be rather dull. Oh, boy!

Oops Department: In my feature in the May 1984 **Videography**, *Scoping Out Test Gear*, my finger slipped when I reported that 1984 marks the 20th anniversary of the waveform monitor. Actually, it's the 30th anniversary. Hope this correction comes in time for you to rewrite your anniversary cards.

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HANDS ON



David Allen

SPECIAL WRAP-UP

NAB Reflections

For 22 years now, I have been attending the NAB. (It's interesting to note that the big conventions are universally identified by the abbreviation for the sponsoring organization, viz: National Association of Broadcasters, Society of Motion Picture and Television Engineers, etc.) Over such a lengthy period come all kinds of perspectives about where we've been and where we're going.

One perspective is offered by the mix of manufacturers represented and how that has changed. Twenty years ago there was one company name that dominated the equipment show: Radio Corporation of America. RCA always had the biggest booth and the most varied equipment for both radio and television broadcasters. The claim was that you

could build just about any kind of radio or television station with equipment bought solely from RCA. They made it all—cameras, switchers, terminal equipment, transmitters, antennas, audio. They even provided a few fill-in items, such as a Tektronix scope with the RCA label on it.

Oh, there were other big names—General Electric, Visual Electronics, Gates, Sarkes-Tarzian, Dumont, Federal, Ampex—but RCA was the biggest. No denying that, even if you worked for GE. There was a notable absence of names of any company from outside the United States. Some, such as Marconi and Philips, sold their products through American companies (Ampex and Visual, respectively). Incredibly enough, there was not a single Japanese company

to be seen!

So where have they all gone? Died, merged, moved away. Only RCA and Ampex remain as substantial members of the new equipment community, and even they find themselves in perilous competition with a dazzling array of home-grown and foreign companies.

One token of the changing equipment scene is measured in square feet. In 1983, for the first time in NAB history, RCA no longer had the largest exhibit area. Sony became the new leader in broadcast equipment display space, as it was again in 1984. But of infinitely more significance is the relative content of these two exhibit areas. No longer does RCA have any pretensions of providing all of the broadcaster's equipment with the old, round RCA logo on it. Gone is RCA broadcast audio equipment. No more RCA radio transmitters. No more television terminal and switching equipment. Even RCA's videotape equipment is made by others. The only remaining areas of RCA predominance are television transmitters and antennas.

With one exception. RCA showed at this year's NAB the CCD-1 television camera. This is the production version of the laboratory model of the charge-coupled device camera seen for the first time just a year ago. This camera is, indeed, a spectacular performer. The 62dB signal-to-noise ratio is one-and-a-

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half to two times better than any tube-type camera. Sensitivity is down to three footcandles (the number of candles they used to light their demonstration set!). There is no lag or highlight smear with this camera, and no image burn-in, even under the most intense abuse, such as direct-sun focusing. There is no failure mechanism inherent in the CCD chips, so that a camera going its full lifetime with the same set of chips is a probable occurrence.

The resolution of the camera is measured in pixels, the number of picture elements on the chip, and is specified at 403 horizontal by 512 vertical. This is more than enough to push resolution to the capability limits of NTSC composite video.

It is as good as RCA says it is? Yes, I am sure it is. It is also outrageously priced at \$40K plus, depending on the lens configuration. Outrageous, considering the room for rent inside the camera what with the tube tenants being kicked out! No more high-voltage circuits, no more imperfect yokes, no more strange and wonderful sweep and linearity circuitry. The price represents RCA's reflection that they have here a decidedly superior product which the competition will not be able to duplicate for a couple of years, at least. I certainly hope so, for there is little else of RCA proprietary significance to fill the carpeted arena at the RCA booth.

Being an unabashed slave to my senses, I could have spent the whole convention mesmerized by the splendid Sony high definition programming. It's my kind of music television.

Over next door at the Sony booth, the comparison was painfully acute. While the floor size was very close, the amount of undedicated space at the Sony booth was virtually nil. Sony presented two spectacular demonstration productions in not one, but two theater arenas. First was a multi-screen production using 15 monitors in a five-wide-by-three-high matrix. These were fed by 15 synchronized type-C 1-inch VTRs. While much of the programming showed independent scenes on the different monitors, a good deal of the presentation required the matrix to present one image broken only by the margins of the monitors. The cobbling up of 15 cameras in a matrix to

shoot the original material must have been a lulu! Sony used this format to present a breathtaking, not-surprisingly-immodest testament to the company's dedication to the future of television information. Included was a nifty demonstration of the use of the Sony 2500 single-frame-recording type-C 1-inch videotape machine for computer-controlled animation.

In the middle of this presentation, down dropped a panoramic screen from the darkness of the ceiling, and the overhead projector swept us up into the land

of HDVS (High Definition Video System). We were given brief but succulent portions of an iconographic tour of Paris, replete with fountains and gardens with almost redolent beauty. We followed the delightful dash of a medieval clown through the streets and canals of Venice, and embraced the beauty of Tchaikowsky ballet.

Moving to the other theater, we experienced the razor-sharp sounds of multi-track digital audio linked to the filmed images of an impressive vanity piece done by and for Glen Glen Sound in Hollywood.

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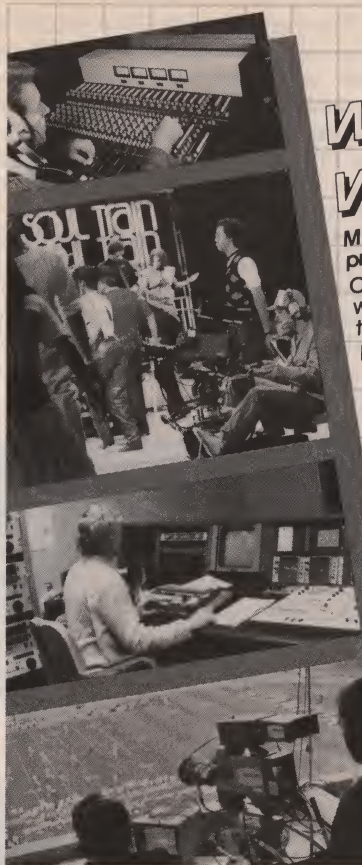
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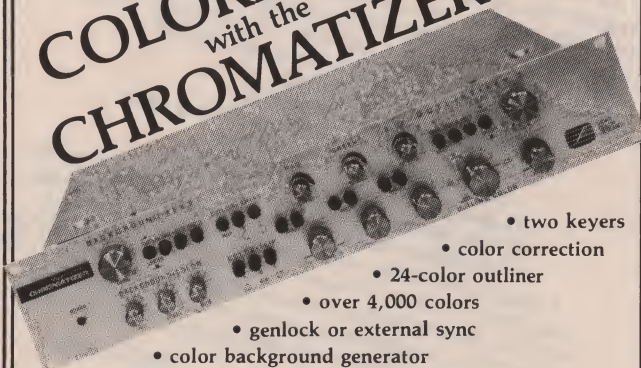
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Sony's booth at NAB.

Outside the two theaters there were so many different Sony equipment divisions contributing to the visual information business that the effect was almost bizarre! Not only Sony Broadcast, but also Sony Communications, Sony Tape and Sony Pro Audio were represented. New cameras, new videotape equipment, new editing equipment, new graphics-generating equipment, new monitors, new audio . . . the list is staggering.

Being an unabashed slave to my senses, the magnetism I felt for the Sony High Definition Video System (HDVS) was unparalleled. I could have spent the whole convention mesmerized by the splendid programming. It's my kind of music television. Sony showed all elements of the system—the cameras, the videotape equipment, the monitors, the terminal equipment, the video switchers, even the signal conversion to regular NTSC images with the "wings" cut off just like we're used to seeing with Cinemascope movies in television. For some reason, Sony didn't think it important to point out this conversion demonstration; however, it is really worthwhile to note that the Sony HDVS system comes complete with NTSC convertability.

I will have quite a bit more to say in detail about much of the new equipment present in the Sony domain. What I want to stress now is that Sony has captured the image which used to be the sole province of RCA—that of the company devoted to *everything* the new technology can provide for video screen imaging: cameras, videotape, computer graphics, interactive videodiscs, digital audio, teletext . . . Sony shows a commitment to everything vital to us information mongers. Pray for Sony's continued ignorance of frozen food, carpet and car rental businesses.

Nuff said for now. Dit-dah-dit-dah-dit.

Videography

THE CUTTING EDGE

John Godfrey

SPECIAL **ncb** WRAP-UP

The CAVES of Las Vegas

Deep in the caverns of most teleproduction studios are the CAVES. In these wondrous areas, cavemen and cavewomen bring light to the invisibly recorded images of the cave-dwellers.

It's not a new language, but a new acronym. CAVES stands for Computer Assisted Video Editing Systems (and all the other permutations that can be derived).

Well now, where do the cavepeople get their tools?

They do their shopping at the biggest toy store yet for video professionals: the NAB convention, which was recently held in Las Vegas, Nevada. The CAVES of the video age were found among the 600 exhibitors and some 300,000 square feet of space in the convention center in the desert.

This year there were more than two dozen types of editing systems shown. Found on the floor was everything from the simplest on-board VTR editing unit to the most sophisticated random-access off-line system yet developed. Pricing ranged from a couple of thousand to over a quarter-million dollars.

The basic systems that are now built into many of the VTRs and VCRs deal directly with control-track pulses. Some, including the Sony Betacam BVW-10 and BVW-40, work with time code if it has been originally recorded on the tapes. Sony, JVC, Panasonic, RCA, Philips, Bosch and Hitachi all have simple stand-alone systems that work between two or three machines and operate with control track or time codes. With most of these CAVES, the caveperson has to perform dissolves, wipes, keys or other

effects by actually doing them. That's because these systems do not operate external devices such as switchers or digital video effects.

The next level of CAVES includes the systems that will handle a larger number of video playback devices and the extra peripheral equipment. CMX, ISC, Pal- tex/Datatron, Convergence, Ampex, Sony, EECO, Montage Computer Corporation, Videomedia, Bosch, Philips, United Media and Control Video showed their wares, both hard and soft, to the kids in the candy store.

Many of the systems that were shown at the 1984 NAB included much of the same hardware that has been exhibited in the past, but this year they incorporated new software developments. CMX showed its production models of the voice command system and touch screen system. The company introduced the concept of the ever-expanding software CAVE in 1976 with the 340X. CMX has taken this concept to its limit with the above-mentioned additions, plus the programmable keyboard of the 3400+. Each key has five LED displays associated with it that can be programmed with the command words. The unit comes from the factory with three standard setups, but the operator may program the keys in any format he or she chooses. As CMX was showing, this approach also opens up the possibility of using foreign languages.

Some of the software developments that CMX has added to its programming are: dupe mode, for automatic dubbing with new bars, slate, etc., and then programming on a repeat mode; E-MEM storage within the edit list; 9,999 edits; four alphanumeric reel numbers; learn keys; preroll exception, for those machines that take longer to roll; text editing, for changing edit modes, reel numbers, edit transitions and rates; arithmetic time-code entry, for adjusting various timings; undo, for going back one step if you made a mistake.

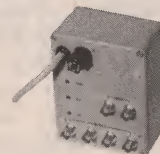
These are just some of the 40 changes that CMX has made in the new system. Additionally, two options mentioned earlier give the caveperson the option of simply using his or her voice to command the editing functions, and the ability to use the high-resolution touch

screen to move numbers around easily with the Pick and Put command. A new hardware introduction from CMX is an intelligent interface that is half the size of the originals and can contain up to four interfaces for less than \$3,000 a channel.

CMX also showed a product concept at this year's NAB. It contains two strips of eight pictures each, representing a play-back and record source. By using machine commands next to their representative strips on a touch screen, you can manipulate the pictures until you find the one you desire. Then you simply touch the screen and transfer it over to the record. This concept for a potential CMX CAVE used a version of the Asaca four-strip frame-store unit as well as optical video-discs for random access. CMX was feeling out the NAB audience for reactions to see if they should develop an editing system along these lines.

The units from Dave Barga's ICS have multiplied in number and have been updated with both new software and hardware. ISC now offers the models 21, 31, 41, and 51. The two lower-numbered models use slightly slower computer mainframes, with the model 31 including some of the improved software. The models 41 and 51 use the same computer as the new CMX system. They offer many of the same software

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Editor's Note: Beginning with this issue, The Cutting Edge will be written each month by a guest columnist who is an expert in postproduction.

John Godfrey, who was *Videography's* August 1983 Conversation subject, has been working with computerized editing since the early '70s. The award-winning editor was formerly head of engineering at WNET's Television Lab. He is currently one of the principals in the New York post house and production company Electric Film with partner Jon Alpert.



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improvements plus such others as: match to freeze frame or slow motion; fill mode, which stretches or shortens a playback to fill a given time frame; use of userbits as reference; print spooling, which prints out an edit list while the caveperson does other editing; and a film package for working with film numbers. The computers can also talk directly to those tape machines that have RS-422 serial control without using an additional interface.

Both the CMX and the ISC CAVES have the largest number of machine and peripheral-equipment choices available to the purchaser, with CMX offering the greatest interface capability.

Others showing touch-screen capability were Control Video and Ampex. Control Video has a designated square-area type of screen, and this year the company added a keyboard for direct entry. There was a limited number of machines with which they could interface, however. Ampex, with its ACE, has chosen to go three ways at once with a touch screen, dedicated keyboard, or CMX-type keyboard. The screen operates on a paging basis, changing when certain parts of the menu are chosen. ACE provides a joy-stick control both for machine movement and for the switcher for limited types of wipes, splits, and ADO moves. The biggest limitation of ACE is that it can only interface with Ampex machines and switchers.

Sony Broadcast's BVE-5000 also showed great versatility in the area of motion control of the company's machines. For this reason many production houses have chosen to have all-Sony systems. Once again, the great limitation of the Sony editing systems is that they only interface with Sony machines.

EECO introduced a new editing system which they designed in collaboration with Swiderski Electronics. The sys-

tem is called EMME. One of the people in the development group, Jim Adams, is credited with inventing the Mach One editing system which is now sold by Bosch. Adams has had a varied career in the area of computer technology. He was responsible for the software used in the original CMX 300, and later consulted on Datatron's Tempo 76.

EECO's EMME (EECO multi-machine editing) has what they call creative workstations. The first is the independent workstation with a dedicated keyboard; the second, the integrated workstation, becomes an integral part of the production switcher with a mouse or track ball; and the third, the cinemagraphic workstation, uses a minimal amount of keys and doesn't show time code. It has many of the refinements of the previously described systems.

Two of the most talked-about items at NAB were products of great interest to cave dwellers. They were EditDroid, designed by a group at Lucasfilm and marketed by Convergence Corporation, and Montage, designed and built in Massachusetts by computer programmers and TV producers. These systems warrant some special discussion.

EditDroid is designed with two thoughts in mind: to free the editor from dealing with numbers, and to edit video more as one would edit film. Although EditDroid was shown as an off-line system using three videodisc playback units, the company says it can also function as an on-line system with Sony 3/4-inch and 1-inch machines.

To use EditDroid, the caveperson or assistant loads pertinent data such as the shot sheets into the system with either a compatible word processing computer or the EditDroid system itself. The material for editing would have to be transferred to three identical optical videodiscs (at a cost of \$300 per half-hour disc or \$1,800

per hour of "buy" takes). The discs with their corresponding data directions are then loaded into the machines for the editing process to take place.

At the control table is the easy-to-operate, flatbed-type machine controller. There are also a dozen or so soft keys with LED displays describing the key functions, and a not-so-handy cursor control for a menu pointer.

The caveperson chooses scenes by description rather than time code or edge numbers, and the heads and tails are then marked and displayed in the menu area. Once a sequence has been edited, it may be viewed not from a recorded tape, but rather from the random-access playback of the videodisc units. If you want a hard copy (a viewable cassette), you can record it at that time. The system does not provide for the whole show to be played back, but rather a few minutes at a time.

The major limitations of EditDroid seem to be the time and cost of disc transfer, as well as the fact that you have to be very organized prior to walking into the room. Using EditDroid is not simply a matter of walking in off the street and putting your show together.

The other CAVE which people were crowding around to see was from Montage Computer Corporation.

The Montage Picture Processor is another off-line system designed with a few simple controls that let the computer do the thinking. The Montage allows a video editor to organize his or her workstation very much like a film editor would.

The first step in using the Montage is to download into the system. You must play back all of your original material in real time through the system so that it can be recorded on seven or 14 Betamax machines simultaneously. In downloading, segment freeze-frames with their



The independent workstation, part of EECO's EMME editing system.

associated audio are stored in the high-capacity Winchester drives for selection later.

The architecture allows up to five hours of originals to be handled at once. There are seven available storage bins: Source, pull, discard, and four work bins allow you to take material and organize and shift the shots around until you have a sequence or completed show. There is a lot of organizing and note-taking that the computer does for you without telling you that it is doing it. Output can be in a storyboard form, or in compatible edit-list format. The disadvantages for the client are that you must download through the system presumably at the same rate it costs for the system to edit. Then you must conform that which you have edited.

Now, for those of you who have been able to plod through all of the above, comes the fun part.

It is sometimes said that the meek shall inherit the earth. Two very interesting systems were also shown at NAB by very small companies. Jim Calaway, who has brought about many little innovative devices throughout the years, has now taken the step of turning your IBM PC into a CAVE. The unit sits on your desk and sort of looks like a PC. But with its

special Keytronics keyboard, with all the familiar colors, it also looks like an editing system. Calaway hasn't been able to incorporate all the grand and glorious functions that a big company's editing system has in it, but he's working on it.

The other unique system, this one by Apert-Herzog, isn't *really* an editing system. Instead, it can grab frames in a way similar to the Asaca unit. When you press the Freeze button on the device, it holds the last 32 frames, displaying 16 at a time on the screen. By using a joystick, you can play these 32 frames until you get the frame you want into the high-lighted square. Or, by selecting one of 16 buttons, you can choose the square that contains the picture that you want. Then, you go to your CAVE and push the mark-in button and it will transfer the time code over. As an upgrade to an already existing system, the Apert-Herzog unit allows us to approach what everybody wants today—the ability to deal with picture and sound in a way that is more visual than representational.

Well, cavepeople, now you know what's around for this year. All you have to do is wait until next April when you leave your CAVES again and head for the desert to find out about some more new goodies.



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PRODUCT PERSPECTIVES



Michael Heiss

SPECIAL **nab** WRAP-UP

NAB: On The Gizmo Patrol

I'm sure there are those of you in our audience who have little pity for the life of your beleaguered hardware columnist. Sounds like the perfect life. After all, aren't there all those press conferences with lavish spreads of food and open bars? (No. Not in these cost-conscious days.) Aren't there all those junkets to far off places? (No. None that I've been on, anyway!) And don't you have fun trips to conventions like the NAB in Las Vegas?

Well, I have to admit to an NAB trip this year, but for this columnist the trip was anything but fun. While the rest of the **Videography** staff had it easy in covering the obvious hits of the convention such as the CCD camera from RCA, the Sony Betacart, stereo audio gear and all of those incredible new editing sys-

tems, I had the hardest assignment of all: "Find those off-the-beaten-path gadgets that you always write about."

My friends, the pickings were rather slim this year. Perhaps the industry is getting too serious and forgetting the gadget and tinkerer heritage of broadcasting's creators. Things were tough out there in the desert this year, but I managed to find several nifty little items to bring to the attention of **Videography** readers.

I'll start things off with something that has probably been around for a while, but which nevertheless falls into our why-didn't-we-think-of-it category: PatchPrints from the Patch Bay Designation Company, of Glendale, California. If your master-control areas are filled with messy-looking patch panels; if

you've been looking for something a bit cleaner than typed paper strips that never seem to line up properly with the panel jacks; if Dymo-type labels seem to fall off because they don't conform to the size of the jack panel, then you could probably use PatchPrints.

Patch Bay Designation offers white-on-black or black-on-white adhesive panel strips made of washable plastic. You send the company the legends and the dimensions of the labels, and they send back the strips. It's a nice way to have your facility look as presentable as the pictures and sound it produces.

Another find at the NAB was something that you may have been having trouble locating of late: alphanumeric displays. Since the introduction of character generators, this type of display has fallen into disuse. But with the resurgence of the game show as both a broadcast and an industrial/teaching program format, you might have a need for alphanumeric displays some day.

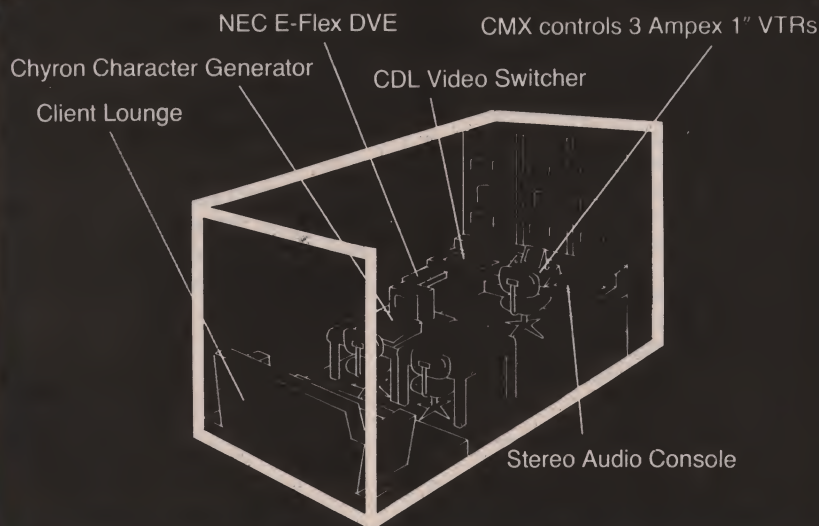
The System 860 displays from Ross American Logic Systems, Chatsworth, California, are the kind used in tote boards on telethons and displays on game shows. Driven by computer, they can be programmed for multiple cues and circuits, as well as timed fades, cross-fades and even animation.

As much as character generators have made everyone's life easier and made video graphics more exciting, there are times when nothing will replace a bulb-type display. Who knows, in this election year, someone tired of all the new electronic graphics units might even consider using these bulb-based units as a "new and exciting display technology."

Next on the agenda is an item I haven't seen the likes of since the old EV-643 mics of 10 years back. Hidden at JVC's booth, among the cameras and VCRs that received all the press attention, was the MU-6200E Super Beam Microphone. A super-directional mic, it's the kind of gear you want to use if you can't or don't want to get close to your subject. Unlike the old EV mic, which was five or so feet long, and which you sited like a mortar, this new JVC unit has its pick-up area across the front. You stand behind the 46-inch width to aim the mic. Through the use of an electret condenser array, the frequency response is a respectable 50 Hz to 15 kHz even with the 20-degree angle of acceptance. At \$1,990 this mic is too expensive for bird watching, but I'm certain that there are some of you who have been looking for a microphone of this type.

Next on my list are two products related to one of my favorite devices, the telephone. The first is from a company I have mentioned here before for their headphone and intercom products, R-Columbia, Highland Park, Illinois.

R-Columbia's most interesting product at the NAB was what they called a



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"one-ounce, hands-free telephone." Well, almost. The series 6058 units do feature a one-ounce combination ear-phone/mic that you attach to a lightweight box not much larger than a standard push-button keypad. Within the box is a complete phone, with a volume control, two-line capacity, if desired, and even a 22-digit memory on one model.

If your remote shoots take you away from a desk, but you still need a phone, this is for you. Ante up \$139 to \$199, clip it to your belt, and away you go.

The second phone item of interest at the NAB was AT&T Information Systems' System 75 Dimension digital PABX system. It offers most of the features of the existing System 85, but you don't have to be as big as AT&T to use it; it can work with as few as 40 stations.

The feature I like best about this system is one you may have seen on some of AT&T's "Mr. Watson" TV spots. What I love is the LED message panel above your phone that gives you the name of the person calling you from within your system. If the boss is calling, you see his or her name displayed as the phone rings, so you are warned that you'd better answer. If you're out on business, the system stores the names and extensions of all inside callers who tried to reach you while you were out. To return the call,

simply press a button and the system will dial for you. No lost messages, no calls missed due to bad handwriting, but no more excuses. Still, I like the idea. It appeals to the innate love of gadgets within my soul.

One of the things I picked out of the gadgets exhibited at last year's NAB was the LV disc changer made by Mitomo of Japan. This year Mitomo was back with two models for those who want their LV discs played in great numbers without interruption.

For applications where you need to have access to any frame on one of five, or even 50, discs, these units have more use than you might think at first glance. LV discs were seen all over the NAB in a number of applications related to editing and picture storage. Therefore, the ability to have access to a large number of discs may be a key part of your next still-store system.

Another interesting item shown by Mitomo was an outboard keypad which connects to up to five players through an MPU chip. The MDS-5R lets you push one of 40 buttons, and the MPU finds the appropriate visual, so you don't have to remember the frame location of a program segment. For retrieval at point-of-sale locations, or places such as airport displays of hotels, the Mitomo device provides the LV disc equivalent of those

auto-dialers that automatically connect you to the hotel or car rental firm you see in a display.

On the audio side, my favorite gadget at the NAB was from Real World Technologies Group, Costa Mesa, California. Their uniVUer not only provides a bar graph display of stereo audio levels, but now also includes an important function in that it easily tells you if there are any phase polarity errors in your audio signal.

With stereo TV finally a reality, stereo cable programs already old hat, and high-quality stereo audio now available on Beta and VHS as well as LV disc, this item is more than a gadget with a pretty display. It's almost a necessity. Phase errors may creep in, and ears trained enough to hear them are rare. A machine that gives a simple, graphic display (solid lines for proper phase, broken ones for errors) saves you from making dubs or transmissions that sound good leaving your head-end, but sound rotten at the end user's TV.

The 1984 NAB wasn't quite a gadget-lover's paradise, but I hope I was able to meet the gadget quota for you. Life on the gizmo patrol front lines isn't always as easy as it might seem.

As I close my NAB report, I come to the portion of the program that would have a lower-third super reading



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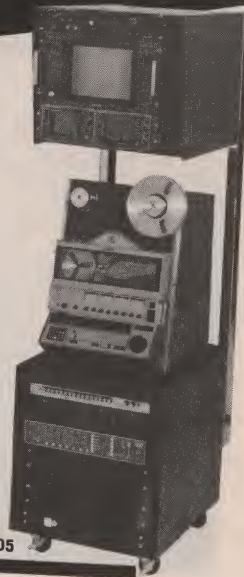
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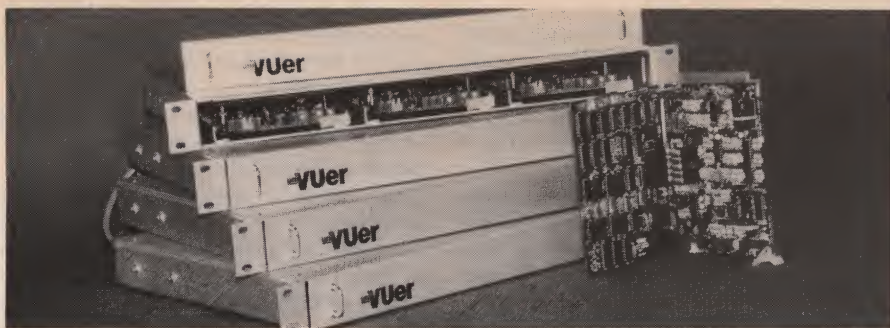
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Real World Technologies Group's uniVuer helps keep your stereo audio in line.

"Commentary" if it were appearing on a video screen. At any NAB it is hard to miss the RCA booth. It is always big, always at the front of the hall and usually filled with interesting products. This year's was no exception.

The CCD portable camera was the talk of the show even before the NAB started. RCA's TK-48 studio camera has many important improvements over the previous models, including "soft switches" to select viewfinder inputs and improved auto controls.

Two other items of note from RCA could not escape my interest. Both relate to a change of colors, in two different senses.

First is a change in the color of RCA gear. The old "RCA blue" is out. The TK-48 is light grey, and the CCD-1

dark grey. Transmitter cabinets are grey, and so are the sides of VCRs. Once "RCA blue" was so widespread that you could buy a spare part and touch-up paint in that color. I even remember color-coordinated control rooms that matched the RCA gear in them. Blue must be "out," and earth tones seem to be the thing for more than just executive office carpets.

The other change of colors is more serious. RCA has always been a full-line equipment supplier, participating directly in the development of TV production gear and usually owning some of the underlying patents as well. True, some things had to be brought in from OEM suppliers, even though they had RCA nameplates.

It's also true that you can't be all things

to all people and make everything. RCA hasn't made switchers for years. They never quite made it to the character generator market, even though they showed models before Chyron and many others. I didn't see any audio consoles at their NAB stand. In fact, in these days of specialization, isn't it surprising that neither Ampex nor Harris are full-line suppliers anymore. (No transmitters from Ampex, no film chains from Harris, etc.)

What really is sad to me, though, is that RCA no longer sells a VCR that it manufactures. The company that helped in the development of quads, and led the way with the TCR-100 for what we now call MERPS, now sells 1/2-inch machines made by Matsushita and 1-inch machines made by former rival Ampex.

RCA will tell you that the parts, service and support they provide for their TR-400 (really a grey VPR-80) or the "new" TR-900 (RCA's version of the VPR-3) make it worth buying from them, and perhaps that is true.

I just bring this up to point out that only one American firm is now making broadcast-format VTRs. American industry has abandoned the consumer VCR market to the Japanese. I hope that the country that invented the VTR holds on to the ingenuity that gave birth to so much of television.

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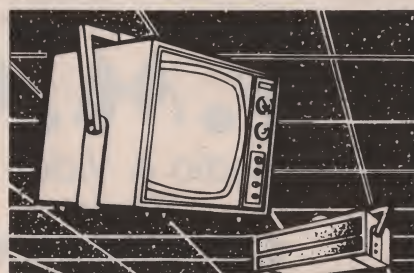
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Videography

VIDEO ART

Robin White

Media Alliance: A Network for Electronic Arts

If you want to see some of the video art that Victor Ancona has written about, where do you go? What channel do you tune in? What guide do you consult?

If you are a nightclubber, chances are you'll have seen some artists' music

*Editor's Note: Last month was Victor Ancona's final regular Video Art column for **Video-graphy**. He has retired from our pages after writing since the magazine's birth in April 1976. As Victor noted in his final column, "My purpose in writing about video art in a non-art magazine has been to help bridge the gap between the often antagonistic worlds of fine and applied art." We hope to continue this tradition with monthly guest columnists from the world of video art and independents.*

Robin White is the director of the Media Alliance in New York. She is also a freelance writer who contributes to several art journals.

tapes. If you frequent museums, you may have been lured into a screening room or video installation by the soundtrack. If you play roulette with the cable dial, you may have landed at artists' television on the public access channels, or on *Nightflight*, a late-night program on the USA Network featuring music video and video art. Perhaps you've noticed, while browsing at your local video store, the new video art and video dance tapes available there.

If you have not come across video art yet, and you would like to know about what is on when and where in New York, you can find out through the Media Alliance. The Alliance is, among other things, a clearinghouse for information on video art screenings, media study courses and equipment access at nonprofit organizations that serve artists throughout New York State.

The Media Alliance, based in Manhattan, is an association that represents the specialized area of video art and non-

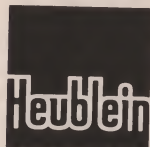
commercial, alternative, independent production. Over 75 individuals and organizations, from the Museum of Modern Art to the Experimental Television Center in Owego, New York, make up the membership.

As professionals in the video industry, you can appreciate the role of groups like the Videotape Production Association (VPA), which serves the commercial video sector, and the International Television Association (ITVA), for those involved in corporate television. These groups provide a framework within which individuals and businesses can address shared problems, resolve conflicts, and pursue complementary aims. They also foster a sense of community among their members. Through the VPA, ITVA and Media Alliance, people can work together to effect change and influence the future.

The first priority of the Media Alliance is to encourage greater recognition and appreciation of alternative television and the electronic arts within the numerous fields to which it has links: the art world, the television industry, the educational establishment, and local cable and community service organizations. Such recognition should, of course, lead eventually to a broader base of support for video arts organizations and producers, and to the growth of a market for their



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work in the United States.

The strongest market that has been established today embraces museums, alternative art and performance spaces, nightclubs, libraries, colleges and universities, and media art centers. This distribution network is most fully developed in New York State, among the membership of the Media Alliance. Beyond the state, it stretches all across the country and right around the globe, from California to Australia to Japan to Europe.

The broadcast and cable television markets for non-commercial original programming are still nascent. At one time, expectations were high that television audiences and artist producers were ready to understand each other. Fifteen years ago, the Rockefeller Foundation funded the first experimental television center at PBS station KQED in San Francisco. Within three years, WNET in New York and WGBH in Boston had set up the Television Laboratory and the Television Workshop, respectively, to "expand the limits of broadcast television" by providing production support for artists.

In 1975, regular broadcast time was set aside for Sunday evening series to showcase alternative, experimental, aesthetic television. Ten years later, even this tiny oasis of support within the desert of the broadcast industry has shrunk. Changes in the economy, shifts in funding priorities and an inability to track audience development all contributed to this reduction.

During the spring and summer months, *Matters of Life and Death* and *Independent Focus* (both series that feature the work of independent producers) and occasional specials still do brighten the late evening hours of public television schedules. The TV Lab, of New York's WNET/Channel Thirteen, is one of two Media Alliance members in New York State that provides a broadcast outlet for artists and independents. The other, Media Study/Buffalo, produces *The Frontier*, a series on Buffalo public television that showcases programs produced locally in Buffalo and Toronto.

At present, European television represents a larger market for independent producers than American television, broadcast or cable. The British, French and Germans have not only bought completed programs, they have actually put up coproduction money for projects, including *Perfect Lives*, a three-and-a-half-hour opera for TV, composed by Robert Ashley and produced by The Kitchen, of New York City.

The Media Alliance acts as a referral service for network programmers, exhibition curators and everyone who wants to learn about productions that fuse art and television. It does not represent producers, but directs those in search of information to New York City-based

distributors like Electronic Arts Intermix and I.C.A.P., or to agents like Performing Arts Services, or to producers themselves.

Other Alliance members are pursuing different avenues to increase the audience for artists' television. Media centers in Rochester, Syracuse, Woodstock and Buffalo package programs of video art into series for local origination and public access cable channels. There are at least six artists' television series on Manhattan Cable's access channels as well.

The Cunningham Dance Foundation distributes videocassettes of the Cunningham Dance Company's performances for the home market. Send Communication Arts, in San Francisco, is distributing work by Nam June Paik, Dan Reeves, Ping Chong and Meredith Monk on videocassettes as well.

In 1975, broadcast time was set aside for Sunday evening series to showcase alternative television. Ten years later, even this tiny oasis of support in the desert of the broadcast industry has shrunk.

Both the Museum of Modern Art and the Whitney Museum of American Art have, within the last year, begun to curate video art programs which are distributed to other museums and educational institutions. Recently, both museums also added video installations to their permanent art collections. Museum support for video as an art form encourages art audiences to expand their understanding of both art and video.

In the meantime, until the art system or the television industry embraces the work of independents and artist/producers, their endeavors rest on a precarious financial base. Nonprofit translates into low budget every time. This is one of the areas where the Media Alliance brings its energies to bear.

Since last August, the Alliance has been operating On-Line, a program that is designed to stretch low budgets farther than ever. Video art, like many forms of art and research, is primarily supported by grants from the state and federal governments. A large grant can run between \$15,000 and \$50,000. Thus, artist/producers have been virtually prohibited from working with standard, professional, broadcast-quality equipment. They have been thankful for, yet frustrated by, the ¾-

inch industrial and ½-inch consumer technology that is available at nonprofit media centers in New York such as Young Filmmakers/Video Arts, or Global Village. No matter how fine or how careful the studio or field production has been, the postproduction possibilities have been limited. With very few exceptions, artists and independents have had no opportunity to work with highly sensitive, powerful, precision tools.

Through On-Line, professional video artists can work in commercial video facilities, and pay a special reduced rate that reflects the nonprofit nature of their video projects. The program started at Reeves Teletape; one other New York City facility, LRP Video, now works with the Alliance as well.

The program is mutually beneficial. Artist/producers receive editorial support and advice from the staff; facility editors learn from artists whose approach to equipment is unfettered by commercial conventions. Studios contribute expertise and equipment to creative projects that will expand current ideas about TV and art. They also develop a new client base and a network of future users, and earn income.

Another example of industry support for independents is the Stand-by Program, developed and administered by 185 Corporation, in cooperation with Matrix Video. 185, a Brooklyn-based member of the Media Alliance, is a nonprofit organization serving artists in all media. On-Line and Stand-by are structured differently, but they offer similar benefits to artist/producers and facilities.

Between August and May of this year, over 55 artists have worked at the pioneering facilities participating in both programs. Many of these artists have been written about in this column at one time or another. Dara Birnbaum, Shirley Clarke, Juan Downey, Edin Velez, Shalom Gorewitz, and Joan Jonas are among those who have benefited from both programs. Two of the tapes completed have won awards from the San Sebastian Festival in Spain; others have been shown at the Athens Video Festival in Ohio, at the Whitney Museum, at the World's Fair in New Orleans and even on French television and *Nightflight*.

The bulk of the production and post-production done by artists and independents occurs at nonprofit media centers around the state. Training, exhibition, distribution, promotion and management services are also provided by the organizations within the Alliance. A full half (17) of the member organizations were established between 1969 and 1972, within a few years of the introduction of the Sony portapak, at the height of government support for experimental media projects. In the 12 years since, fewer than 15 new unaffiliated centers have found financial support.

The trend has been toward institutional affiliations for experimental and alternative video projects. For example, the Port Washington Library, on Long Island, offers to its community equipment-training workshops, monthly video-art screenings, and in-person presentations by producers. The library maintains an archive of videotapes by artists and community residents. Many libraries throughout the state have videotape collections and exhibition facilities.

More and more art schools, colleges and universities are offering courses in video and film history, in production and in media studies. Almost two-thirds of the Media Alliance members have an educational program. Resources and program structures vary widely. For example, the Media Studies Department at The New School, in New York City, offers a graduate degree. On the other hand, Light Audio Media Productions is an interdisciplinary project of the Department of Art Media Studies within the College of Visual and Performing Arts at Syracuse University. It sponsors

A learning environment can provide the context for experimentation, reflection and the development of ideas, free from the pressures of the marketplace.

screenings, workshops and presentations by artists working in different media, and maintains an archive that includes material from Synapse, the first university-affiliated video project, where many of today's producers had their earliest taste of video.

Education is an important concern to members of the Media Alliance, because a learning environment can provide the context for experimentation, reflection and the development of new ideas, free from the pressures of the marketplace. This context is required now if media studies and media arts are to develop, flourish and contribute positively to our future. Many artists are also teachers, which gives them the opportunity to pass on their knowledge, skills and vision to coming generations.

The Media Alliance was established, by a core group of its constituents, in 1979, at a time when funding for non-profit media centers and programs was threatened. Its first task was to secure continued financial support for these activities. Since meeting that challenge, the Alliance has worked to promote the

productions, programs and services of its members and of the media-arts community in general. *Beyond Video* is the 40-page members' directory. (It is available for \$2.50 from the Alliance and its members.) The association also sponsors periodic meetings and publishes a newsletter which helps to connect the dots on the New York State map that represent the independent video network.

In the future, the Alliance will continue to expand the On-Line program, and to encourage cooperation and interaction between the noncommercial elec-

tronic-arts community and related fields.

The growing interest and enthusiasm for the work of independents and artist/producers is due to the efforts of all the organizations described above, and has been given an extra boost by the expansion of the video market to include home video systems, video games and MTV. Audiences and their expectations have changed. Viewers are beginning to bump into television art, or at least hear about it, more frequently. The Alliance exists to answer questions and point people in the direction of the nearest source.

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WASHINGTON VIEW



Alan Green

The Camera Never Blinks; But Yes, It Winks

At long last, the House of Representatives has come to realize the true potential of live television.

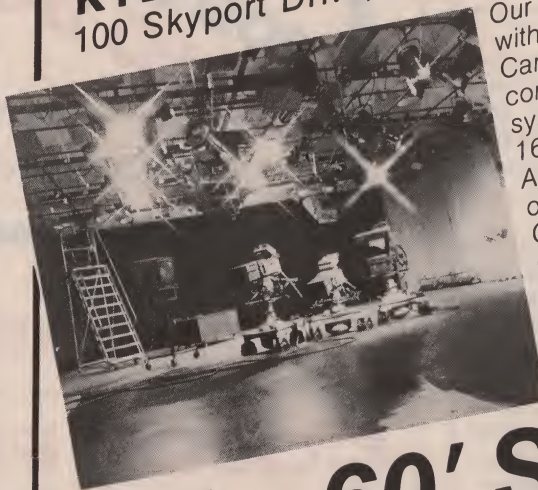
Since early 1979, of course, cable subscribers across the country have been tuning in coverage of House proceedings on C-SPAN, the Cable Satellite Public Affairs Network. But despite the fact that floor debates were live, this really wasn't live TV: Members of Congress stood and rambled on while a stationary camera honed in on their faces. No audience shots, no asides from the producer in the wings, no cutaways to the man in the street or footage shot earlier in the day.

But Tip O'Neill changed all that.

For those who missed it, here are the facts:

Last May, the Democrats found themselves a bit unhappy with the antics of some of their cohorts across the aisle. A small number of Republicans, dubbed the Conservative Opportunity Society, began spending large amounts of time delivering long-winded speeches on the House floor. Many of the speeches denounced both O'Neill and his party, calling the Democrats to task for their legislative positions—often in unflattering terms. It was exactly the sort of grandstanding that opponents of House (and now Senate) coverage used as an argument to keep the cameras out of the chambers. We'll have people playing to the cameras instead of carrying on business, they said. These foolish Republicans proved them right.

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The real key here, though, is the timing of the speeches, which actually were delivered at the end of the day, when official legislative business had been dispensed with. The Conservative Opportunity Society troupe members routinely took to the podium after hours, giving them a chance to spread their inanity well beyond their congressional districts.

Enter O'Neill. One afternoon, while Rep. Robert Walker of Pennsylvania was serving up his dinner-time dementia, O'Neill ordered that the camera pan the chamber. While Walker went on, heartily addressing his learned colleagues about some pressing matter, the viewers got to see that Walker was actually playing to an empty house. Walker didn't know, of course; he just kept on gesticulating, with no reason to suspect that the folks out there in TV land had been let in on his secret.

Walker was finally alerted to the situation, and interrupted his vital speech to no one in particular to denounce the Democratic leadership. Walker's friends came running to the floor to defend their buddy and add to the criticism. It's sneaky, it's underhanded, it's unfair, they said, since Walker had no advance warning of the camera's new slant on things.

The matter didn't end there, however. (Indeed, it soon picked up an appropriate moniker: Camscam.) The following week, O'Neill, who is empowered to change the TV production rules at his discretion, ordered the following crawl, running across the screen every two minutes: "The House has completed its scheduled legislative program...and is now proceeding with special orders."

The Republicans, once again, renewed their attack on the Speaker. Walker, whose office reported that viewers were unhappy about O'Neill's antics, announced that he would stand up during legislative debates and give the TV audience the inside story on how many members were actually in attendance. Few members, it seems, ever show up for any debate on the House floor—although the TV audience doesn't realize that either.

And so it went—charges and countercharges; politics as usual. *The Washington Post* said in an editorial: "This is just an early shot in what we trust will be a continuing video war on the Hill."

"Speaker O'Neill has, we hope, started something he won't be able to stop," the editorial added. "Some will complain that this kind of television will change the way the House works. We fervently hope it will."

I agree, although I find myself in slight disagreement over what those changes should be. After having watched the House in action for five or so years, I think this incident can set the stage for

some really important changes that reflect today's video environment. What's important here, and something that the congressional leadership—both Democrats and Republicans—ought to understand, is just how *exciting* live coverage of congressional proceedings could be. Congress, for the first time, can be fun to watch for the entire family. The options are endless. Consider the possibilities:

On October 17, 1940, four-month-old Robert J. Coar Jr., whose father was superintendent of the House Radio Transcription Room, was christened in the well of the House. Following the ceremony, the House passed a rule that it could not be done again.

Well, now that viewers can watch the proceedings, why not reverse that rule? In fact, why not abolish all restrictions on activities in the well and run regularly scheduled events, including, but not limited to: circumcisions, sumo wrestling, transvestite fashion shows, and dental flossing demonstrations. You think viewers are going to pass up watching their congressman pull some bean soup out of his bicuspid on national TV?

There are many shows the House of Representatives can produce to attract a larger audience. How about a telethon to reduce the national debt?

Laura Statler Kincheloe, a concert pianist and singer who was married to Rep. David H. Kincheloe, a 16-year veteran from Kentucky, once whistled *Dixie* before a joint session of Congress. This event was of such importance that President Harding turned up in the audience.

But today Harding is dead, *Dixie* has fallen off the charts, and the big thing in music these days is rock videos—a medium that just may help get teenagers interested in the affairs of government. Hey, music lovers, picture this: the ever-funky Jack Kemp, decked out in an electric-blue, sequined Sgt. Pepper jacket with gold braid, gold epaulets and a gold sash, his eyes hidden behind dark glasses, his right hand covered by a white sequined glove, moon-walking across the House floor while a bunch of wild and crazy Republicans, safety pins through their cheeks, sing *Down by the Old Mill Stream*. Faaaaaaar out!

In addition to political activities, the old Hall of Representatives, which preceded the present chamber, was used for Sunday religious services, with the Speaker's desk being used as a pulpit. Do

you see where I'm headed with this?

As you probably know, each day's work in the House begins with a prayer. Why not have Ernest Angley, Jim Baker, Jimmy Swaggart or any of those other charismatic TV evangelists preside? Following the sermon, Angley could heal the afflicted and the sinners in the group. (Doesn't that include everybody, you ask.) For those who complain, for example, that their congressman just doesn't seem to listen to them, they can watch as Angley reconstructs the member's eardrum. Worried about vice in high places? Members will swear off nicotine, alcohol, marijuana, and pages—right there on TV.

There are, of course, all sorts of other shows the House of Representatives can produce to attract a larger audience. How about a telethon to reduce the national debt? (Rep. Jerry Lewis, the California Republican, seems like a natural to host.) There could be game shows (members can dress up as vegetables for their own version of *Let's Make a Deal*); exercise shows (who in the world is going to pass up an opportunity to watch Tip O'Neill do aerobics?); sitcoms and soaps, mini-series and movies. The House could even do its own version of *Foul-Ups*, *Bleeps and Blunders*. Robert Walker could host. No rehearsals required.

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